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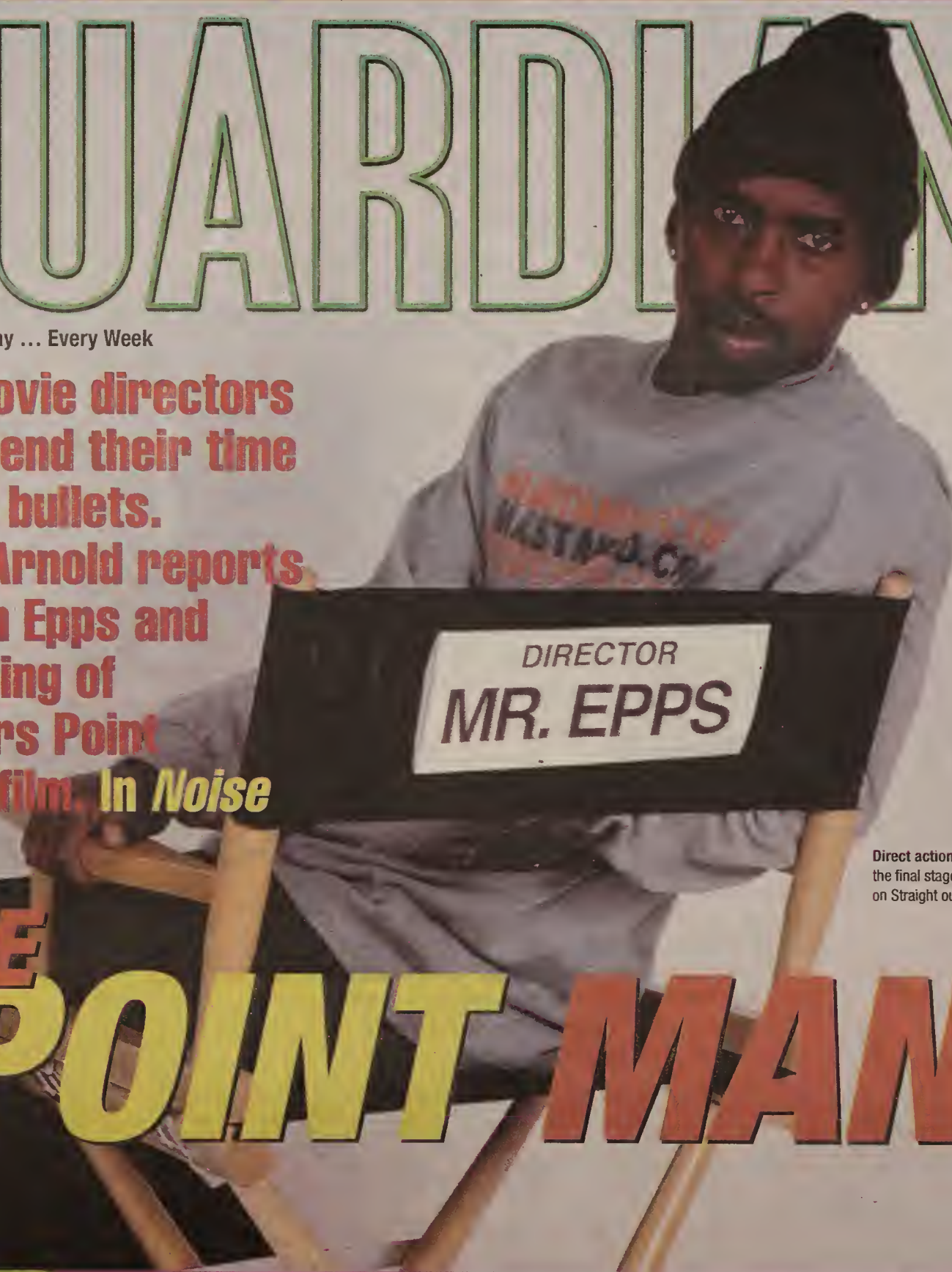
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don't spend their time  
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Eric K. Arnold reports  
on Kevin Epps and  
the making of  
a Hunters Point  
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## in this issue

**W**ell, the world-class *San Francisco Chronicle* that we've all been waiting for hit the streets on Sunday. P. J. Corkery, the *San Francisco Examiner* columnist who is distinctly not Herb Caen, had a good line: "It looks like a Tina Brown makeover of *USA Today*." Melissa Houston, our managing editor, put it in a more geopolitical context: she said it looks "suburban."

Which it does, and that isn't surprising: the *Chron* is trying desperately to compete in the suburbs. As a part of that effort, the paper's home territory has been falling through the cracks — with all these world-class reporters, there still hasn't been a lot in the paper about San Francisco.

On the other hand, the lead story in the Sunday paper launching the "new" *Chron* was a long, in-depth report on Mayor Willie Brown's sleaze — part one in a five-part series on how soft money and patronage politics have turned San Francisco into "Willie Brown, Inc." This is apparently the tone the *Chron* wants to set for its new chapter in history — and it could be worse.

There wasn't much in the story (or the second part of the series, which ran Monday) that was terribly new: a lot of what Lance Williams and Chuck Finney wrote has appeared previously, either in the *Chron* or the *Bay Guardian* or the *SF Weekly* (where Finney used to work). But at least it was a useful compilation of material, all in one place, that presents a pretty ugly picture of the man in charge at city hall.

Now then: since the *Chron* (and the old *Hearst Ex*) both soundly endorsed Brown last time around (ignoring all the issues their own reporters raised), I'm wondering: will our world-class paper run an editorial calling for an independent new city attorney and an end to machine politics?

Tim Redmond  
tredmond@sfbg.com

### Bookmarks online table of contents

#### Film fest

Our daily coverage of the S.F. International Film Festival concludes Friday.

#### This Modern World

Tom Tomorrow's brilliant satire, now online and in color every Monday.

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Ralph Nader on a dangerous plan to have civilian plants produce tritium for bombs.

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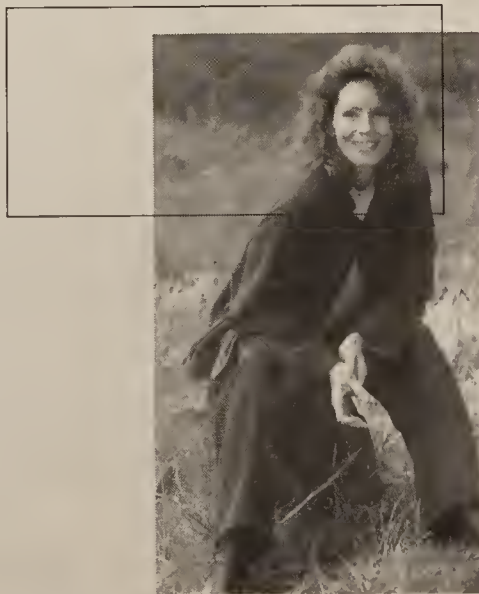
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## letters to the editor

### Dead on arrival

To err is human, of course, but A. Clay Thompson is abusing the privilege. In the article appearing in the April 18 issue of the *Bay Guardian* ("George W.'s Dead Earth Society"). Let me point out a few of the more obvious errors, misleading statements, and fallacies.

Thompson writes, "Bush pulled the United States out of the Kyoto pact on global warming." Except the U.S. was never in the Kyoto accord. The Senate, which holds treaty-making authority, voted unanimously (95-0) to refuse to even consider the treaty. And with good reason — the treaty was an expensive feel-good measure that would have singled the U.S. out for punishment without doing anything about global warming. Clinton, with a firm grasp of the obvious fact that the Senate would never ratify the pact, didn't bother to submit it, giving it occasional lip service instead. Bush merely ended the farce.

The Political Economy Research Center and the Reason Foundation are singled out as believing we should "jettison national environmental laws." That is simply untrue. Certainly they believe in (and lobby for and make suggestions about) a massive restructuring of the environmental laws — but so, I'm guessing, do Thompson and a lot of *Bay Guardian* readers.

The EPA, according to Thompson, estimates that dioxins "could cause cancer in as many as 1 in 100 Americans." Actually the EPA says on its Web site, "Several studies suggest that workers who exposed to high levels of dioxins at their workplace over many years have an increased risk of cancer." My

emphasis of course, but clearly the "1 in 100" statement is completely misleading.

Last, and least, what Thompson describes as "D.C.'s Reason Foundation" is based in Los Angeles.

Michael Lorton  
San Francisco

**A. Clay Thompson responds:** Lorton is correct in saying the U.S. hasn't ratified the Kyoto Protocol — no country has. And yes, the Senate has yet to OK the treaty. But, the Clinton administration tentatively agreed to the pact, pending Senate approval. Bush won't even commit to the next round of talks on Kyoto.

The think tanks push a philosophy dubbed "environmental federalism" — the cornerstone of which is dumping national environmental laws and handing regulatory responsibility to the states and municipalities. The literature of both groups is heavy with suggestions for curtailing federal laws; Lorton's distinction between "massive restructuring" and "jettisoning" is either semantic or ill-informed.

You need to go a little further than the front page of the EPA Web site to get to the figure I cited. Check out the agency's Sept. 2000 draft, "Exposure and Human Health Reassessment," on dioxin and related compounds.

Lorton is right about the Reason Foundation's address: the group is headquartered in L.A. and maintains a second office in the nation's capital.

### ER in the ER

Tali Woodward's article about San Francisco General Hospital (4/25/01) failed

to explain the consequences of General's diversion of patients upon the rest of our pre-hospital system ("Emergency"). When the General is closed to ambulance patients with medical problems rather than major injury, those ambulances are diverted to other local hospitals, primarily St. Luke's and St. Francis. St. Luke's has seen our ambulance arrivals nearly double in volume, increasing our involuntary charity care to over \$6 million per year, more than all the other private hospitals combined, a level that has forced St. Luke's into a proposed affiliation with Sutter Health to stay alive.

In the last few years San Francisco has witnessed the closure of a number of emergency departments: Marshall Hale, Children's, Letterman, French, and Mt. Zion. The crisis in emergency medical care is reaching desperate proportions with the effective closure of S.F. General over a third of the time. Woodward got it right that it's about the money, and I share Dr. Grumbach's perception that this is ultimately a reflection of the values of our society. The failure of the federal, state, and local governments to create a funding and delivery system for quality health care for all our people is a disgrace.

Marc A. Snyder  
Director, Emergency Department  
St. Luke's Hospital  
San Francisco

### For the record

The Opinion piece in last week's issue ("Tax Settlement: It Ain't Over," 4/25/01), which ran under the byline of

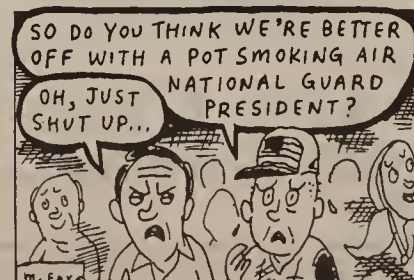
Rebecca Vilkomerson, actually reflected the position not just of Vilkomerson but of the entire People's Budget Collaborative.

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**Corrections and clarifications:** The *Bay Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Alissa Chadburn, the assistant to the publisher. We'd prefer them in writing, but Chadburn can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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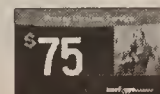
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HA HA!



## opinion

by tom ammiano

# Repairing S.F.'s finances

On Monday, April 23, I asked the San Francisco Board of Supervisors to take the first step, in the wake of the business-tax settlement, toward repairing the damage to the city's General Fund, by calling for the creation of a business-tax restructuring committee of the board.

The settlement of the business-tax litigation, brought by some of the largest and most prominent corporations in the city (like Macy's), split progressives serving on the Board of Supervisors and in the community. We were all offended by the notion that the city would have to spend almost \$80 million over 10 years as a remedy to "theoretical discrimination." The litigants could not even make a case that they had experienced actual harm, yet the Superior Court ruled strongly in their favor.

Many progressives, such as Sups. Matt Gonzalez, Geraldo Sandoval, and Chris Daly, felt strongly that the board should pursue litigation. Other progressives, including myself and Sups. Jake McGoldrick, Aaron Peskin, and Sophie Maxwell, felt that the risks of litigation and further adverse rulings by a conservative appellate court and a conservative Superior Court judge could result in further serious damage to the city's General Fund and the public services it supports.

Contrary to the picture painted by some, settling the case actually resulted in freeing up an additional \$10 million — previously reserved by the controller — to help solve the city's looming \$60 million budgetary shortfall for next year. Litigating would have resulted in further difficult budget cuts.

Difficult as the decision to settle was — and

it was one of the hardest choices I have made as a supervisor — our hard work is just beginning. Progressives are going to have to band together to develop a new business-tax structure for voter consideration in November 2002. This is the only election in the foreseeable future in which voters will be able to approve a business-tax increase with a 50-percent-plus-one margin (otherwise, the threshold is two-thirds).

It is my goal that the business-tax restructuring committee be equipped with the best progressive economists, tax specialists, and other assistance necessary to devise a tax proposal that pays the General Fund back for every dime lost owing to this litigation. My sense is that people throughout local government support this position.

My pledge to the progressive community is that all of the work of drafting a revised business-tax structure will occur at the committee level, in full public view. Broad public participation and a well-devised proposal that protects small businesses are essential to passing a measure placed before voters.

In the end we are going to need help from residents city-wide to inform voters of the damage done to our community and the need to adopt a new business-tax structure. We cannot count on appropriate coverage from the major media to inform voters

(many have already complained about the lack of coverage by the *San Francisco Chronicle*, which was a litigant against the city in the business-tax suit). We look forward to your help. ❖

Tom Ammiano is president of the San Francisco Board of Supervisors.

The settlement of the business-tax litigation, brought by some of the largest and most prominent corporations in the city (like Macy's), split progressives serving on the Board of Supervisors and in the community.

## editorials

# The next city attorney

Louise Renne, who has always had a certain degree of political savvy, decided last week to do what the voters might well have forced her to do in November: step down after 15 years as San Francisco's city attorney.

Renne left no clear heir apparent, no designated successor — nobody who immediately takes up the mantle of the Brown machine—downtown—big money candidate. That's no surprise: with the city in open revolt over Mayor Willie Brown's policies and tactics, and even the *San Francisco Chronicle* now portraying Brown as a corrupt politician, it's going to be extraordinarily difficult for anyone to run as the machine candidate.

So San Francisco has the best opportunity in many, many years to elect an independent, credible city attorney who can represent the public interest, not the interests of Pacific Gas and Electric, the machine, and downtown.

Already, as Daniel Zoll reports on page 13, candidates are coming out of the woodwork. Two contenders — Neil Eisenberg and Steve Williams — have been laying the groundwork for some time now. And a whole host of lawyers and politicians who never had the courage to challenge Renne as an incumbent are suddenly willing to run for an open seat.

Since there's no clear front-runner, any candidate who wants to win will need either to raise a large amount of money or to build a grassroots base. That means the endorsements of neighborhood groups, political clubs, and community-based organizations will be crucial. And none of those groups should endorse any candidate who can't present a clear and consistent vision for reforming an office that has been controlled by downtown, the utilities, and the big special interests for generations.

Among the key points that need to be prominent in the platform of any candidate who wants community support:

- **Enforcing and expanding the Sunshine Initiative** For 15 years Renne conducted an undeclared war on open government. Whether secretly negotiating with PG&E, which led to the disastrous 1988 power-sale contracts, protecting City Tow's right to keep public information secret, or siding with and providing the legal support for Brown's reign of back-room deals and secrecy, Renne's office made a specialty of keeping the public out of the loop.

A city that overwhelmingly passed a sweeping Sunshine Initiative in 1999 deserves a city attorney whose positions reflect that mandate for openness.

Any candidate who wants progressive and neighborhood support needs to promise to enforce the initiative and explain how he or she will end the climate of secrecy at city hall.

- **Promoting public power and enforcing the Raker Act** The city attorney is one of only two public officials in the country who has the standing to go to court to enforce the Raker Act, the federal law that requires San Francisco to operate a public power system (the other is the federal interior secretary). Renne's failure to enforce this law — and her ongoing, ridiculous arguments that the city is in compliance with the law (see "Why Renne Must Go," 3/7/01) — have been a key part of PG&E's strategy to protect its private monopoly.

Any public-interest candidate needs to endorse the municipal utility district initiative on the November ballot, vow to use the full power of the office to revoke PG&E's franchise and enforce the Raker Act, and promise to move aggressively to renegotiate the PG&E/Turlock and Modesto contracts to bring power from the city's Hetch Hetchy dam back home.

- **Ending the rampant conflicts of interest** Renne never seemed to have a problem with clear and obvious conflicts of interest. She allowed John McInerney, a member of the Board of Appeals, to act on cases that involved his private law firm. She al-

lowed her deputy, Jackie Minor, to represent both the Sunshine Ordinance Task Force and the embattled Human Rights Commission, even when the task force was at odds with the commission over a secrecy complaint. She saw no reason why she shouldn't represent the Department of Elections even when she was a candidate for reelection.

Perhaps much worse, Renne has a deep, structural conflict that she won't admit: her husband, Paul, works for (and was until recently a partner in) the law firm of Cooley Godward — which has done \$3 million worth of work for PG&E in the past six years. It gets worse: Cooley Godward is representing one of the companies that Renne's office is suing over contracting problems at the airport. Renne insists that none of this is a problem. And she can't, or won't, produce a single document outlining the office's policy on this fundamental conflict.

A challenger who wants public respect has to make it clear that these sorts of conflicts will end, immediately. (Since all the candidates are lawyers, they should all agree to disclose, now, a full list of their private clients, as well as any private clients of spouses or domestic partners, and promise to recuse the office if the city winds up in either contract talks or litigation with any of those clients.)

- **Ending the consistent pro-downtown, anti-neighborhood bias** Again and again, the City Attorney's Office under Renne has found ways to help landlords, developers, big business, and private interests in battles against community activists. She helped Sutro Tower get away with illegally hanging hundreds of cell-phone antennas. She pushed for a settlement in the business-tax lawsuit that was so pro-downtown that even the supervisors who supported settling had to whittle it down. The list goes on and on. Doug Comstock, a neighborhood activist, describes Renne's policy as "deny, delay, divide" — all tactics to undermine communities that are fighting developers and special interests.

- **Expanding public-interest legal campaigns** Renne has received tremendous praise for her lawsuits against the tobacco industry, the gun manufacturers, the lead-paint industry, energy companies, and others. But most of those lawsuits either were forced on her (tobacco) or involved out-of-town interests. What powerful local interests (landlords, developers, PG&E, polluters etc.) will the next city attorney challenge and perhaps sue?

- **Ending the city attorney's role as in-house counsel for the machine** Without Renne's active backing, Brown could never have created the sleazy operation that he's been running all these years. (Brown at one point referred to Renne as his "chief of staff.") By allowing the mayor to do so much business in secret, failing to crack down on contract fraud and sole-source contracting, and providing constant legal justification for patronage politics, Renne has been a full partner in the most corrupt mayoral administration this city has seen in decades. There's a reason the City Charter establishes the City Attorney's Office as an independent elected position: the city attorney is supposed to advocate for the people, for the public interest, and not use the office to help politicians undermine the public trust.

This is a pivotal election for a pivotal position. The city attorney is almost certainly the second most powerful elected official in San Francisco, with the ability to do tremendous good or tremendous damage. The next city attorney needs to be a world-class crusader, tough enough to take on a powerful machine and generations of entrenched and powerful interests. A city flush with reform spirit is waiting to see who is up for the job. ❖

**P.S.** A compendium of past Bay Guardian stories detailing Renne's record is available at [www.sfbg.com/News/Renne.html](http://www.sfbg.com/News/Renne.html).



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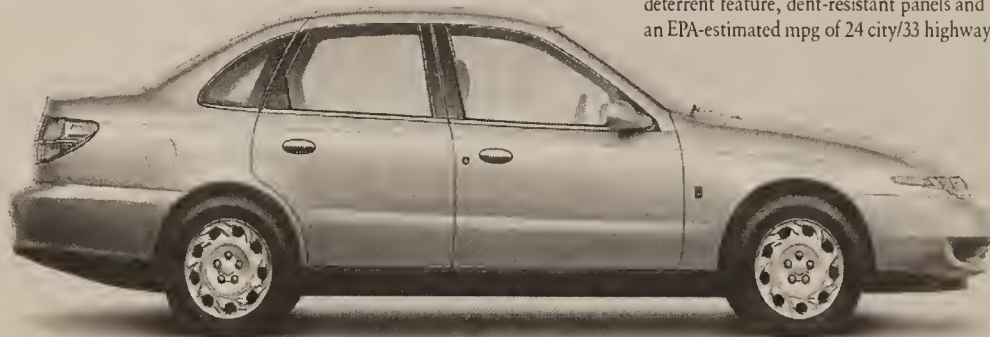
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# Brisbane backlash

## Council questions public power proposal

By Rachel Brahinsky

Public power proponents have long argued that forming a new Brisbane-San Francisco municipal utility district will give residents of both communities the right to make decisions on how energy is made and sold there. Still, at an April 24 meeting of the Brisbane City Council concerns were raised about whether the MUD measure in fact threatens the city's sovereignty. One council member even suggested that a MUD might use Brisbane's open space to build new power plants.

The concerns signal what could prove to be a challenge to public power advocates who've worked for the past three years to form a MUD in the region.

Brisbane residents had come together last week to review a report by consultants affiliated with Energy and Environmental Economics Inc. The study was commissioned after the San Francisco Board of Supervisors voted in February to put a MUD initiative on the November ballot.

MUD supporters say that the agency, an independent entity managed by an elected board, is a necessary fix for soaring rates and poor reliability brought on by the state's recent energy woes.

At the council meeting last week consultant John Nimmons offered Brisbane different public power options, including forming a joint power agency, a city-run utility, a community energy

board, or the MUD. The distinguishing feature of the MUD, Nimmons said, is that it's a "self-governing agency" with the power to levy taxes and take over land or utility facilities.

Nimmons also told the council that if a MUD is formed between the two cities, the new agency would have the power to overrule the Brisbane City Council when building new transmission facilities.

Brisbane council member Steve Waldo said his city's needs, because Brisbane has only about 2,000 voters, might be dwarfed by San Francisco's. Waldo was concerned that a rogue MUD could use Brisbane's land to build new generation plants. "The voters of Brisbane would have no control [over facility siting]," he said.

Brisbane city attorney Hal Toppel told the *Bay Guardian* that Waldo's land-use concerns stem from his interpretation of the government code that gives the MUD power to supersede local zoning. "Generally, it has to abide by local zoning regulations, but it could make a determination that it's going to go ahead" and build new facilities, Toppel said.

Neil Eisenberg, San Francisco Local Agency Formation Commission chair, told us Toppel is using an extreme scenario to scare Brisbane residents. "That's an emergency provision," Eisenberg said. "I think that's an exaggerat-



**April march for May Day:** On April 28 the fourth annual International Workers' Day and Celtic Festival took place in Dolores Park. Revelers did not come out just to dance around the maypole but also to show their support for the working class in San Francisco, where gentrification and the sky-high cost of living continue to force people out of the city. Reclaim the Streets peacefully marched protesters to Zephyr Real Estate's Noe Valley branch on 24th and Noe Streets. As police officers stood guard, protesters shouted, "May Day is the people's day. Hey, landlords, get out of our way." If the San Francisco Board of Supervisors votes to curb evictions brought on by condo conversions (Zephyr's specialty), the protesters may get their wish. (Leah Sheldon)

ed response to a real unlikely event.... It's just not automatic. [Toppel's] is a scare tactic."

But MUD proponents acknowledged that a successful campaign must include serious efforts in Brisbane. "I think if the campaign does what the campaign needs to do — which is go door-to-door in Brisbane," Ross Mirkarimi, MUD campaign director, told us, "we will be able to demystify any misperceptions and set the record straight." ❖

*P.S. Although MUD news is largely missing from San Francisco's daily papers, the Associated Press ran a story April 28 noting, "The flagship effort is in San Francisco, where voters will decide in November whether to create their own utility in the hometown of venerable giant Pacific Gas and Electric, which filed for bankruptcy protection this month."*

*Where's the San Francisco Chronicle? E-mail Rachel Brahinsky at [rachel@sfbg.com](mailto:rachel@sfbg.com).*

# Renne on empty

## City attorney's announcement sets the stage for the most wide-open race in years

By Daniel Zoll

When San Francisco city attorney Louise Renne made her surprise announcement last week that she would not be seeking reelection, she vaguely cited "personal and professional reasons." What she may have realized is that she was likely to face a tough reelection campaign for the first time in her 15-year career as city attorney.

For an incumbent accustomed to coronation by the political machine every four years and to society-page treatment by the city's daily newspapers, that might have been an unappealing prospect. Much has changed since the last time Renne ran for reelection. The Brown administration is tainted by ongoing FBI investigations and contracting scandals. A reform slate swept into the Board of Supervisors in November. Unless she could have distanced herself from the mayor, which would have been difficult (Brown has referred to Renne as his "chief of staff"), she might have suffered the same Election Day fate as Michael Yaki, Amos Brown, and the mayor's other picks for supervisor.

"You know what they always said in the theater: 'Always leave your audience before they leave you,'" said a political consultant who asked not to be named. "At this point in her time, she's concerned with her legacy — why would she want to go through a process that could leave that diminished in what was most likely to be an ugly race?"

Even Renne's critics admit she's made progress in many areas: she diversified her office by hiring more women and minorities, took on the tobacco and lead-paint industries, aggressively defended equal benefits for gay and lesbian couples, and sued out-of-state energy companies for price gouging. In the past few years, tenant advocates say, she turned up the heat on scofflaw slumlords and improved her enforcement of the city's housing codes.

However, Renne's record on other critical issues would have made her vulnerable (see "Questions Unanswered," page 14). The campaign for a municipal utilities district (MUD) — something Renne has tried to obstruct at virtually every turn — is gaining momentum and might have been a major liability. Although she recently tried to cover herself politically by

jumping on the public power bandwagon, MUD proponents aren't impressed (see Editorial, page 11).

For most of her political career, they say, Renne has either sided directly with PG&E or has interpreted the law in ways that protect the corporation's monopoly in San Francisco. For example, former board president Angela Alioto had to browbeat Renne into filing a lawsuit against PG&E after it violated a franchise agreement with the city. The ultimate settlement was decried by public power advocates, including this newspaper, as a sellout to the utility (see "City Hall's Gift to PG&E," 7/16/97).

The invasion of the Mission and SoMa by expensive lofts and high-rent offices was made possible thanks to a loophole in the city's live-work ordinance, which Renne's office drafted. The provision was intended to allow artists to convert vacant industrial spaces to studios. But it paved the way for the displacement of low-income renters and small businesses, not to mention artists. Rather than help or encourage departments to enforce the Planning Code, critics say, Renne's office looked the other way.

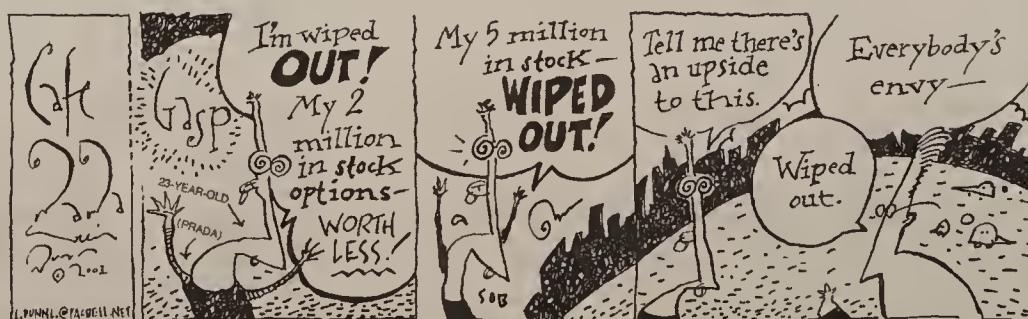
After her 1993 victory, Renne vowed to work with the city's Ethics Commission to investigate the "bad odor in San Francisco politics." Yet she has not pursued a single high-profile political corruption case.

"Louise, for all of her personal charm and dignity, would have had a lot of answering to do about her consistent support of the behavior at city hall, which a tremendous number of San Franciscans find extremely troubling," said Marc O'Hara, a local political consultant. "It's like she was writing permission slips for the dirty deals."

### Out of the woodwork

Not surprisingly, Renne remained popular within the city's power structure. Challengers had been scared off by her stable of high-profile endorsers and by her fundraising prowess. By this stage in the campaign four years ago, Renne had a majority of the Board of Supervisors — in other words, her clients — on her side. But times have changed. Neighborhood activist Steve Williams, who filed his intent

See "City attorney," page 19



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## Questions unanswered

*City attorney continues to face conflict of interest charges*

By Rachel Brahinsky

Though she's announced she's retiring as city attorney (see "Renne on Empty," page 13), Louise Renne will continue to face questions about a possible conflict of interest within her office. The questions have dogged Renne for months and surfaced again April 24 with the Sunshine Ordinance Task Force, the group appointed to enforce the city's open meetings and records law.

At issue is Renne's decision to assign deputy city attorney Jackie Minor as a legal advisor to both the task force and the city's Human Rights Commission. Minor had been advising both groups despite the fact that the sunshine task force has investigated four complaints against the HRC since October.

Though Minor had recused herself from task force discussions concerning the HRC, critics contend that Minor never publicly explained her conflict. According to a new complaint filed by former HRC committee member Dawn Clements, Minor should never have advised the task force on any complaint against the HRC, because she has worked for the agency on and off since 1999.

Clements added, in a April 19 letter addressed to the task force, that Minor counseled HRC staff named in a federal racketeering suit Clements is bringing against the agency.

"Minor has been exposed to confidential information concerning [HRC staff]," Clements wrote in her letter. "This ... prevents Ms. Minor from providing inde-

pendent legal advice on any issue relating to the propriety of actions of the [HRC]."

The issue began to heat up last October when a Sunshine Ordinance complaint filed with the task force by a HRC employee revealed Minor's conflict.

In April the task force asked Renne a series of questions about the possible conflict created by Minor's two assignments. Specifically, they asked what Minor has done outside of her work for the task force. They also requested written evidence that Minor had been "ethically walled off" from any matters within the city attorney's office."

The Sunshine Ordinance mandates that an "ethical wall" be maintained around the work of the attorney helping the task force so the group can be assured unbiased advice in efforts to enforce the law. Renne responded in an April 11 letter that completely avoided the "ethical wall" question. Instead she provided a chronology of Minor's assignments over the past year and a half.

At the April 24 meeting, Minor elaborated. Although city attorney spokesperson Nathan Ballard has consistently stated that there has been no conflict of interest, Minor implied otherwise. "When Renne moved me in January [from the HRC], that represented [our] going forward," she said.

When pressed on the lack of documentation on the ethical wall, Minor said: "We don't have a document in the City Attorney's Office that outlines an ethical wall." And when Bruce B. Bruggmann, a

task force member and Bay Guardian editor and publisher, asked for details on what work Minor had done at the HRC, Minor said she couldn't answer the question. "The work that I did for the HRC," she said, "is clearly covered by attorney-client privilege. That's not information you're entitled to have."

"The very fact that Jackie cannot answer these questions illustrates the point," Bruggmann said. "She should never have been put in that position. It embarrassed her; it embarrassed the city attorney."

Some task-force members did not support Bruggmann's line of questioning, calling his requests of the city attorney "political shenanigans."

"I object to my time on this committee ... being used to attack the city attorney," member Paul Hogan said.

But member Judy Appel said that in fact the questions raised by Bruggmann had deeper implications. There are "real issues about whether or not the city attorney can act as our counsel or whether they have a conflict that can limit their ability to ... represent us," she said.

Still, the City Attorney's Office maintains that there is no conflict and that Clements's complaint is "factually inaccurate."

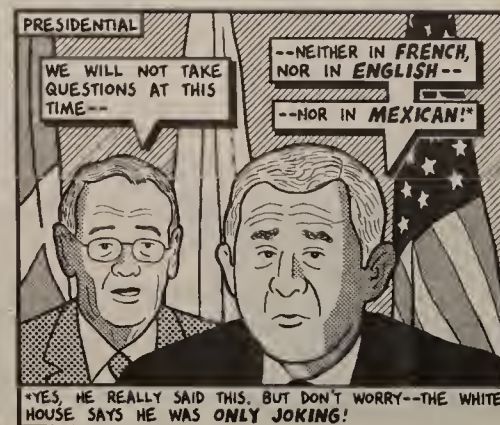
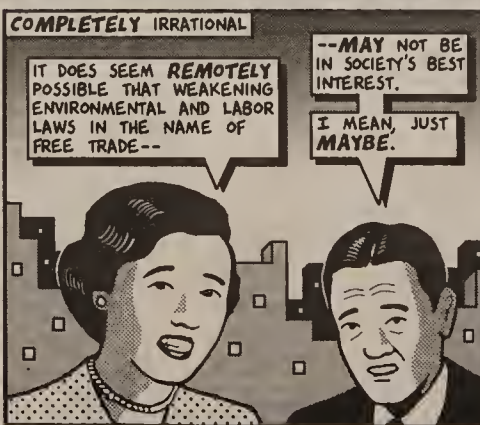
"Virtually every allegation is completely unfounded," deputy city attorney Marc Slavin said. "We'll address it in an appropriate forum, and the Bay Guardian is not that forum." ❖

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## THIS MODERN WORLD

by TOM TOMORROW

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# Behind the sex-change vote

Two weeks ago Sup. Mark Leno's proposal to offer sex-change benefits to city workers looked set for an easy victory. All of the supervisors had voted to commend the Health Commission on the benefits package. When Leno called the vote at the board's April 23 meeting, he seemed proud of his accomplishment and confident of a victory.

He didn't count on Sup. Tony Hall. He didn't count on an outcry from conservative constituents. And he didn't count on Sup. Gerardo Sandoval, a locked door, and an anti-Semitic remark.

Leno eventually got his votes, but things got weird along the way. Here's the story.

Changes to the health plan need nine votes from the 11-member board. Sups. Tom Ammiano and Gavin Newsom were out of town and missed the April 23 meeting. So when Hall unexpectedly declared his opposition, he threw Leno for a loop. Leno scrambled, asking that the vote be put off for a week to allow Ammiano to lend his support.

In the following week the media pumped up the debate — if debate is the word for an exchange in which Hall compared transgenders to people who want a nose job. The press attention galvanized opposition to the measure. Supervisors fielded a slew of phone calls urging them to vote no.

So when the issue came up again April 30, supporters of the sex-change benefits held their breath. Hall

was sure to vote no. Newsom and Sup. Leland Yee were expected to oppose as well. And Sandoval was impossible to predict.

Sandoval was having a tough week. Six days before the final vote on the benefits package, he spoke to the Harvey Milk Lesbian Gay Bisexual Transgender Club about the huge settlement the city just paid to 52 big corporations. Sandoval suggested, among other things, that outraged San Franciscans journey to Marin to picket the CEOs' kids' bar mitzvahs.

Leno, who is Jewish, wasn't amused. According to the rumor mill, he tipped a few reporters to Sandoval's remark. Leno denies this, but he certainly expressed his dismay. When he and Sandoval walked into the board's chambers on Monday, the blood between them was bad.

That feud, combined with heavy pressure from conservative constituents, led transgender advocates to fear Sandoval would oppose the benefits package. Leno was down to just seven sure votes.

Transgender people packed the board chambers. The press box was filled with

print reporters, radio reporters, TV crews. The supes put their game faces on.

Leno again argued for the benefits package, but this time there was more urgency and less confidence in his voice. Hall gave an inadvertent insight into how he treats people who don't agree with him. "There were a few [callers] who accused me of bigotry or homophobia," he said, "but they were quickly dismissed."

Then Sup. Jake McGoldrick, who represents the Richmond, gave a short, brave speech. "We must make decisions on the basis of morality, not on the basis of politics," he said. "Popular opinion is not always right."

Ammiano and Sups. Matt Gonzalez and Chris Daly stood up to speak in support of the measure — and Sandoval was conspicuous by his absence. Through the discussion his chair remained empty.

The supervisor was locked in his office — perhaps hoping to sit out the controversial vote. That wouldn't fly with Leno, who needed every vote he could get. He moved to postpone the measure until Sandoval got back. Reporters and TV cameras took that as their cue to head over to Sandoval's office and wait outside the door.

The board moved on to other business. Sup. Aaron Peskin and Daly argued over billboard regulations. The transgender community sat patiently in the audience. The TV camera operators looked at their watches. The Associated Press reporter sighed loudly.

Sandoval eventually returned to the arena. He and Leno talked privately in the corner. Their conversation was inaudible, but judging from his body language, Leno wasn't happy.

Gonzalez walked over to make peace. According to Gonzalez and Leno, the three discussed the possibility of continuing the legislation. And eventually, Sandoval made up his mind. A continuance wouldn't be necessary, he said.

When the roll was called, Hall and Yee voted no, as they'd promised. Newsom voted yes. So did Sandoval. The room erupted in cheers.

Why did Newsom and Sandoval do the right thing? I don't know for sure. Maybe Sandoval realized his ill-considered remarks had put him in hot water with liberals. Maybe Newsom figured he can count on the right and needs to court the left for his upcoming mayoral bid.

Or maybe they decided to put politics aside and do the right thing. Maybe McGoldrick's speech had something to do with it. ♦

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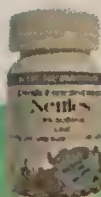
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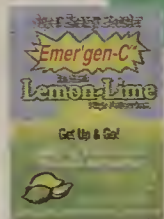
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## Buyer beware

*Tenant activists blast landlord-backed initiative.*

By Cassi Feldman

In a city where nearly 12,000 eviction notices were filed in the past five years, owning property can seem like the only way out of an ugly cycle. And Sarosh Kumana, who owns more than 100 apartments in San Francisco, agrees. Kumana has come up with a plan that would allow more buildings to be converted into condominiums. For months he's aggressively peddled the proposal, known as HomeOwnership for Tenants (HOT), to the Board of Supervisors and to local housing advocates. Now, with a growing group of supporters known as the Affordable HomeOwnership Alliance, HOT seems bound for the November ballot.

But tenant activists warn that HOT is not the answer. "The proposal is just ripe for abuse," said Tommi Aviccoli Mecca, an organizer with the Housing Rights Committee of San Francisco. Since a fraction of tenants can afford to buy even the cheapest apartment, he added, "It seems like the real intention here is to erode rent control."

HOT would let landlords skirt the current limit on condo conversions — 200 per year, chosen by lottery. Though many would-be owners want that cap raised, few have advocated eliminating it completely. Under HOT any building could be converted as long as 25 percent of its occupants go along with the plan. Tenants who don't choose to buy their apartment would be protected from eviction and rent increases with a mandatory lifetime lease.

But opponents say they fear those protections wouldn't stand up in court, and the loss of rental stock could be devastating in a city that's approximately two-thirds renters. Kumana himself estimates that if it were adopted, 10,000 apartments would be converted in the first year alone, which equals 10,000 fewer apartments on the rental market. But he's not worried about the loss. "Rental versus ownership is something of a fallacy," he told the *Bay Guardian*. Since people would be buying apartments they already rent, "there's total interchangeability between this type of housing."

Kumana's optimism assumes that real estate speculators won't exploit HOT's loopholes. But, activists say, if the history of tenancies in common (TICs) offers any indication, loopholes would indeed be exploited. Rather than allowing a group of tenants buy their own building, TIC sales have offered an easy option for a landlord who wants to evict long-term tenants (using the Ellis Act) and sell off his or her buildings to a new group of people. An attempt to bring TICs under the condo cap failed at the ballot last November after a misleading opposition campaign (see "Mail Fraud," 11/1/00). Now milder legislation, introduced by Sup. Chris Daly, is being denounced in mailers paid for by the San Francisco Homeowners Council. The mailers don't explain Daly's legislation, but accuse him of "a stunning show of arrogance" in "attempting to overrule the voters' decision."

The fierce debate over this issue isn't surprising. On one side are those who believe TICs or condo conversions represent their only chance to own. On the other

side are tenants who cannot afford to buy and who realize that HOT could easily displace them. In buildings of four units or fewer, an owner might simply move in and convert his or her entire building. In a larger property, a landlord could have friends or family pose as tenants. Landlords, too, could offer financial incentives to those willing to support the conversion.

Although Kumana says HOT will protect renters, condos are a gray area in the city's rent control laws. The state's 1996 Costa-Hawkins Rental Housing Act does not allow an owner to partially condo-ize a building and then leave the other units under rent control. So unless the tenants moved in before January 1996, they would not have any protection from rent increases.

Though lifetime leases on rent-controlled apartments are enforceable under Costa-Hawkins, lifetime leases on rented condos might not be. Nathan Ballard, spokesperson for the City Attorney's Office, told us that "further research needed to be done to define the scope of Costa-Hawkins." Even if lifetime leases hold up, they would scare off most landlords, said Randy Shaw of the Tenderloin Housing Clinic. Kumana is "not very politically savvy," he explained. HOT "does nothing to address the eviction problem, it doesn't make housing more affordable, it doesn't address any of our policy goals."

Shaw and others point to last year's report by the California Association of Realtors showing that only 10 percent of San Franciscans could qualify for the mortgage on an average single-family home. Just last week the Sacramento-based Association of Community Organizations for Reform Now (ACORN) released a report that found minority and lower-income homeowners are much more likely to receive high-interest "subprime" mortgages and be victims of lending scams.

"You can have democratic ideals, but this is still a market. Lenders are not gonna give away loans and not make a profit," said Natasha Lovas, senior loan officer for Pacific Guarantee Mortgage Corporation. But Kumana insists that, through low- or no-down-payment loans offered by government-backed lending institutions like Fannie Mae, more people than ever can qualify for mortgages. According to Kumana's math, one could buy a \$150,000 studio with no down payment and only \$754 in monthly payments (with tax savings). That sounds great, but according to Coldwell Banker Realtor Robert Lopez, there's still one major problem. Lopez says that the most inexpensive studio he's seen



GUARDIAN ILLUSTRATION BY JERRY BUSINESS

recently was \$239,000 — and that's down significantly from last year's average. Unless the market plummets, a \$150,000 studio will remain an elusive find.

Despite HOT's flaws, it will invariably appeal to the small constituent of renters who can already afford to buy. But tenant groups are working with Sup. Jake McGoldrick to borrow the best aspects of HOT and figure out how to implement them in a way that will benefit all renters — even those with lower incomes. "Of course people should have the right to be homeowners if they want to be homeowners," Aviccoli Mecca said. "But I don't think cannibalizing our very limited rental stock is a very sane way to do that." ❖

E-mail Cassi Feldman at [cassi@sfbg.com](mailto:cassi@sfbg.com).

## 'Bay Guardian' honored at Peninsula Press Club awards

The *Bay Guardian* captured five awards at the 24th annual Peninsula Press Club's Professional Journalism Awards contest on April 27.

Executive editor Tim Redmond was honored with a first-place award in the editorial writing category for his Nov. 1, 2000, editorial "Reject Brown's Lies." Redmond also captured the second-place award in the same category for his June 7, 2000, editorial "Why S.F. Needs a MUD."

Reporter Rachel Brahinsky garnered a second-place award in the business-writing category for her June 7, 2000, story "The Green Choice."

In the technology-writing category reporter A. Clay Thompson and city editor Christopher Cook were honored with a second-place award for their "High-Tech's Toxic Toll" article, which ran on April 26, 2000.

Culture editor and syndicated columnist Annalee Newitz was also lauded with an honorable mention for her weekly Techsploitation column.

The announcement was made just weeks after the *Bay Guardian* captured first place in news writing at the Maggie Awards. Beating out writers from across the western United States, Thompson won a Maggie award for best news story from the Western Publishers Association. The June 28, 2000, story, titled "The King of Stumps," detailed the questionable environmental record and business practices of timber giant Sierra Pacific Industries. ❖

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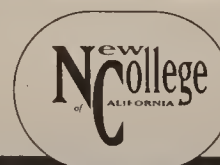
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# Whose pressroom is it?

Neighborhood reporter ejected from work space

By Tim Redmond

Sometime on Friday, April 20, San Francisco city staffers acting on orders from City Administrator Bill Lee walked into the pressroom on the second floor of City Hall and seized a computer and a small rolling desk. The desk and computer belonged to Marie Harrison, managing editor of the *San Francisco Bayview*, an African American neighborhood newspaper.

Harrison, a feisty reporter and former candidate for supervisor who writes a weekly column for the paper, had moved the desk several weeks earlier into a space vacated by the *Independent*. She did so against the wishes — and direct orders — of Barbara Taylor, the KCBS-AM City Hall bureau chief, who somehow, perhaps because she's been there longer than anyone else, has become a one-person arbiter of space in the crowded pressroom.

The incident has set off a modest furor, in part because Harrison is not one to back away from a fight: She and Don Paul (a campaign supporter) have written a letter to the supervisors protesting the ouster. The Northern California Society of Professional Journalists' Freedom of Information Committee is looking into the situation, and Taylor has written a letter to Ryan Brooks, director of the city's Department of Administrative Services, explaining her side of the story.

Harrison says she's been pushing for a spot in the pressroom for months. When Taylor balked (arguing, among other things, that Harrison is not just a reporter but also an activist whose "activism sharply conflicts with the fundamental mission of the media"), Harrison simply took matters into her own hands and wheeled in the desk. "I don't feel like I should have to go in front of any of [the

other reporters]" for permission to work in the communal space, Harrison told the *Bay Guardian*.

Taylor argues that space in the room is limited (it is, although nobody else was using the spot Harrison occupied). Allowing Harrison to remain, she wrote in the April 18 letter, "would set a horrible precedent ... that anyone can just bring in a desk and set up shop."

The problem is that reporters from the big news media have a long history of trying to keep the small, scruffy, less-objective types from setting up shop in the City Hall pressroom. If space is an issue, it would seem that some working group with representatives from all the media outlets could meet regularly and arbitrate these sorts of fights (or push for a bigger pressroom). Why is Barbara Taylor (who can be a decent reporter when she wants to be but who — to put it gently — isn't known for her diplomatic skills) the one who calls all the shots? Who elected her?

Lee has promised to call a meeting on the issue, but as of press time, it hadn't been scheduled. ❖

Research by Gabriel Roth.

## Renne

From page 13

to run in March, has already secured the endorsements of Sups. Tom Ammiano, Jake McGoldrick, Aaron Peskin, and Leland Yee. This time around, she would have been lucky to get the endorsements of three board members.

Renne might have also been dissuaded by her poll numbers, which were less than encouraging. A citywide poll done in October by David Binder Research found that 43 percent of voters trusted Renne (18 percent distrusted her, 33 percent said they didn't know). Anything below 50 percent is considered by analysts to spell trouble for an incumbent.

As the city's top lawyer, the city attorney serves as chief counsel for both the mayor and the Board of Supervisors, drafts and interprets legislation, represents almost every city department in lawsuits, enforces the building codes, and oversees open-government and ethics laws.

Given the position's importance to the city's political establishment, it is surprising that Renne has yet to anoint a successor. The Willie Brown-John Burton political machine clearly has not found a formidable candidate yet.

That's why tenants' activists, open-government advocates, public power supporters, and neighborhood groups see Renne's departure as an opportunity to put an ally in office.

"Not only do you want a city attorney's office to be strong and definitive in crafting legislation, you want them to be courageous in enforcing the laws that are on the books, and I think we've been lacking in both of those under this city attorney," said Debra Walker, an artist and land-use activist.

At this point, there is no clear front-runner.

Besides Williams, a trial lawyer who represents local neighborhood associations in land use battles, the only other candidate to register his intent to run thus far is Neil Eisenberg, who lost to Renne in



**Incumbent in trouble?** Louise Renne's critics admit she's made progress in many areas, but her record on critical issues would have made her vulnerable if she had run again for city attorney.

1993. Eisenberg is expected to announce his candidacy officially within the next 10 days and has been endorsed by Sup. Angela Alioto and former district attorney Arlo Smith. He heads the city's Local Agency Formation Committee.

Sup. Matt Gonzalez, mentioned in the *Chronicle* as a possible contender, says he's flattered but not interested. Gonzalez is backing Peter Keane, dean of Golden Gate Law School. Keane, a former chief deputy public defender and a legal commentator on TV and radio, confirmed that he is considering a run. Another potential candidate whose name has surfaced is state assemblymember Kevin Shelley. But he told us he is still running for secretary of state.

Other rumored contenders for the office include former supervisor and current Chamber of Commerce staffer Roberta

Achtenberg; former supervisor and Republican Annemarie Conroy; Joseph Freitas, former district attorney; longtime deputy city attorney Lori Giorgi; former assistant D.A. Kamala Harris; police commissioner Dennis Herrera; deputy city attorney Jonathan Holtzman; former supervisor Leslie Katz; Sen. Dianne Feinstein aide Jim Lazarus; Chris Moscone, son of former mayor George Moscone; deputy city attorney and Airport Commission general counsel Mara Rosales; Marcia Rosen, Mayor Brown's housing czar and a former attorney with the Lawyer's Committee for Civil Rights; and former supervisor Michael Yaki. ❖

Savannah Blackwell contributed to this report.

Daniel Zoll can be reached at dzoll@sfbg.com.

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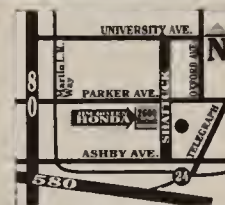
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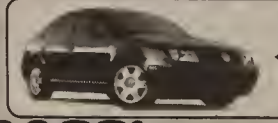
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**Environmental justice and global warming**

**Wednesday, May 2**, activists from Nigeria, Alaska, and Richmond, Calif., make the connections between global warming and local battles for environmental justice, at a roundtable presented by CorpWatch. 7 p.m., *Mission Cultural Center, 2868 Mission, S.F.* \$5 donation. (415) 561-6568 or (415) 561-6472.

**Labor and the FTAA**

**Wednesday, May 2**, the John F. Henning Center for International Labor Relations presents "Globalization, Unions, and the FTAA," with speakers from the AFL-CIO, Brazil's labor movement, the Canadian Federation of Nurses' Unions, and UC Berkeley's Center for Latin American Studies. The evening includes dinner and video footage of anti-FTAA protests in Quebec, San Diego, and Buenos Aires. 5-8:30 p.m., *SEIU Local 250, 560 20th St., Oakl.* \$10 suggested donation. (510) 642-1583.

**Demand fair taxation**

**Thursday, May 3**, Students for Fair Taxes hold a rally and teach-in protesting president Bush's proposed tax cuts for the rich, with presentations by professor Daniel McFadden, winner of the 2000 Nobel Prize in Economics, Medea Benjamin of Global Exchange, and others. Noon-1 p.m., *Sproul Plaza, UC Berkeley, Bancroft and Telegraph, Berk.* (510) 643-7076.

**Protest the occupation**

**Friday, May 4**, join Women in Black at their monthly protest in front of the Israeli Consulate calling for an end to the Israeli occupation of Palestine and U.S. military aid to Israel. 5-6:30 p.m., *Israeli Consulate, 456 Montgomery, S.F.* (510) 434-1304.

**Weed for those in need**

**Saturday, May 5** and **Tuesday, May 8**, support the legalization of marijuana. Participate in the San Francisco Cannabis Freedom Day March and Rally, featuring speakers, music, informational booths, and more. Then, the Lindesmith Center-Drug Policy Foundation holds a forum on medical marijuana in the context of the U.S. Supreme Court case against Oakland Cannabis Buyers' Cooperative, featuring expert witness and Santa Clara University law professor Gerald Uelman, Tod Mikuriya of the City of Oakland Medical Marijuana Work Group, and others. *March and rally: Sat/5, noon-5 p.m., U.N. Plaza, Market and Seventh St., S.F.* (415) 563-5858 or (510) 849-3974. *Forum: Tues/8, 5-7 p.m., San Francisco Medical Society, 1409 Sutter, S.F.* Free. (415) 921-4987.

**Cuba in film**

**Sunday, May 6**, the Jericho Amnesty Movement presents the premiere of *Raíces de mi corazón*, about the 1912 massacre of more than 6,000 members of the Independents of Color party in Cuba, and *Eyes of the Rainbow*, about Black Panther leader As-sata Shakur, now living in exile in Cuba. Obakoso Afro-Cuban dance ensemble also performs. 2:30 p.m., *Alice Arts Center, 1428 Alice, Oakl.* \$10-\$25 donation re-

quested. (510) 239-2239, ext. 1839.

**'Silent Voices Speak'**

**Sunday, May 6**, Louvon Byrd Harris, Clara Byrd Taylor, and Tony Taylor — sisters of James Byrd Jr., who was tied to a car and dragged along a road in Jasper, Texas, until he died — speak about hate crimes, as part of the Silent Voices Speak

series. Actor Ed Asner also makes a presentation, and a reception follows. 2-4 p.m., *Herbst International Exhibition Hall, the Presidio, 385 Moraga, S.F.* Free. (415) 928-2992.

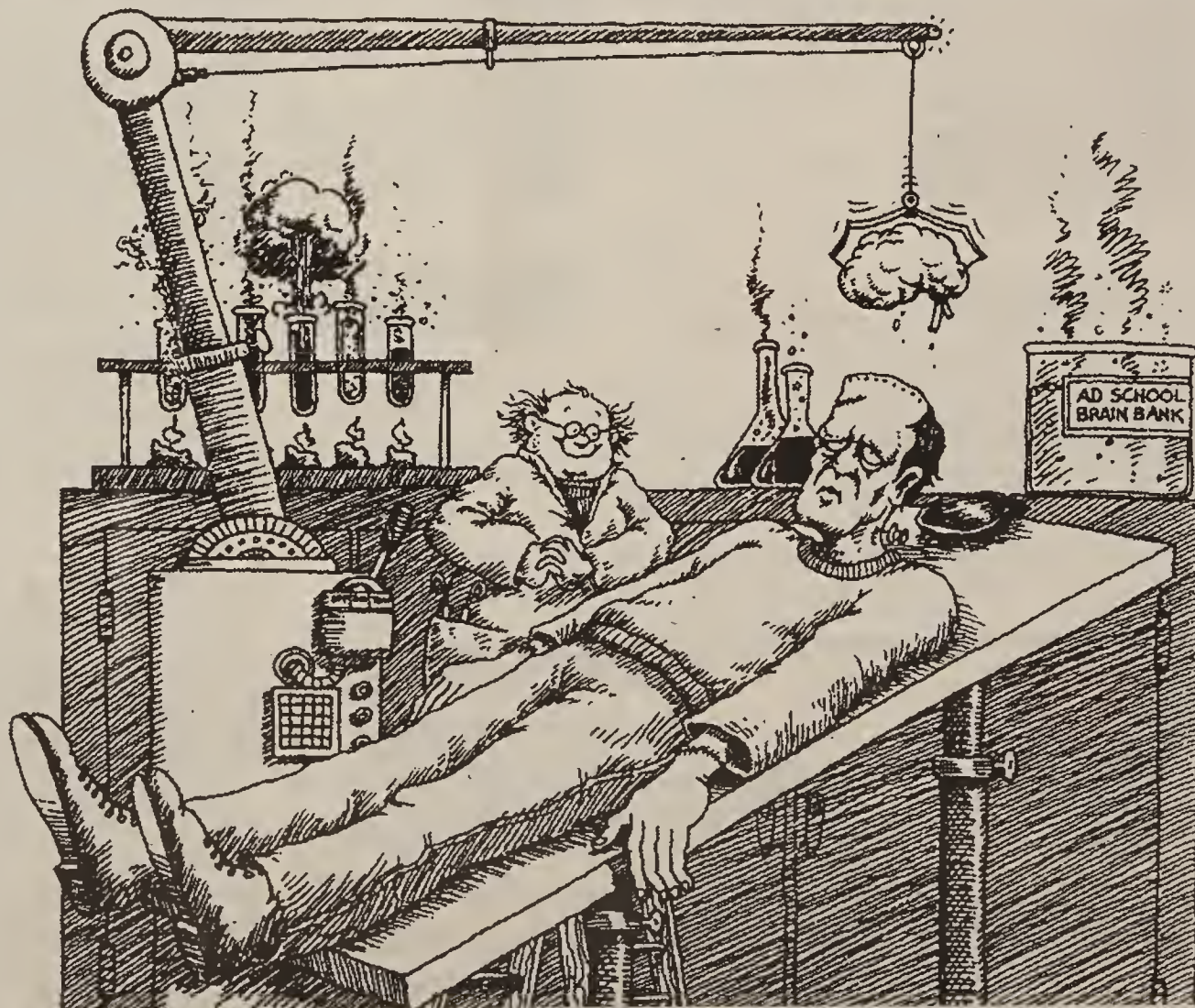
**The press and elections**

**Wednesday, May 9**, the Center for Investigative Reporting presents "Cover-

ing Chaos: Politics, the Press, and Election 2000," with Judy Woodruff of CNN's *Inside Politics* and David Talbot, founder and editor in chief of Salon.com. 7:30-8:45 p.m., *Alcazar Theatre, 650 Geary, S.F.* \$17. (415) 392-4400.

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to (415) 255-8762; or e-mail [camille@sfbg.com](mailto:camille@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at [sfbg.com/action](http://sfbg.com/action).



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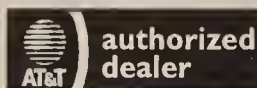
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# Clear moonshine

Or, An evening of white lightning with Paper Dandelion. *By Brian Bouldrey*

**O**K, here's a joke: A man places a phone call. "Hello, is this the FBI?"

"Yes. What do you want?"

"I'm calling to report about my neighbor Billy Bob Smith! He's hiding moonshine inside his firewood."

"Thank you very much for the call, sir."

The next day, the FBI agents descend on Billy Bob's house. They search the shed where the firewood is kept. Using axes, they bust open every piece of wood but find no moonshine. They swear at Billy Bob and leave.

The phone rings at Billy Bob's house. "Hey, Billy Bob! Did the FBI come?"

"Yeah!"

"Did they chop your firewood?"

"Yep."

"Merry Christmas, buddy."

There is nothing more patriotically delightful, whether you are a loosey-lefty or a tighty-righty, than to pull one over on the too-big, too-authoritarian government. Ever since Boston Harbor was made into the world's largest teacup, vigilantism has been the American way — the solitary citizen stands alone, does it himself; he's a one-man army, a survivalist, and he's not going to ask for directions, and he doesn't want to pay his taxes, no matter how lost or rich he is.

Personally, I learned to be repelled by team spirit in the hands of Mr.

Barrett the gym coach, who taught me that I, an individual, was the worst member of the team and could make the whole team lose. Teams, therefore, were a myth.

Hell, hardly anybody is a team player anymore. Basketball is getting boring, and not just because they never call "traveling" but because nobody assists in a layup. Face it: runners, swimmers, golfers, whatever — these individuals are our modern athletic heroes, and they are sexier. The cavalry, army guys, cossacks, are, OK, sexy, but not as sexy as the Lone Ranger or Braveheart.

So it should come as no surprise that moonshining, making your own sour mash, the ultimate federally forbidden do-it-yourself, is as sexy and all-American as hell. I drank my first Arkansas moonshine at a dinner party and couldn't believe how, um, sophisticated it tasted, holding its own with a good bottle of Santa Cruz's Bonny Doon Cigare Volant and further mediated by these adorable grappa glasses with little glass fruits embedded in them that I picked up in Amsterdam. Our buddy Mark from Little Rock, also known as Markansaw, brought the home brew from his distinguished DIY mad-scientist Cousin George, who lives harmoniously with nature up in the Ozarks, brewing his home brew and keeping bees and making kites and no doubt fixing his Lawn Rebel riding mower himself and composting, as

self-sufficient as an able-bodied man ought to be.

But moonshine's dirtiest secret among all the other dirty secrets is that moonshining is very *not* do-it-yourself. It's a team sport, a game of trust. The fermentation process is expensive, time consuming, and high maintenance, and there has to be an organized division of labor. One guy brings the still, another gets the grain to make the mash, somebody else supplies the secluded chunk of land, somebody watches the cooker, somebody makes the Excel spreadsheet with everybody's name and the schedule the mash is on ...

## Drunken rebellion

Moonshining has been around forever, but the problem came when a law was put up against it: prohibition. There is nothing like a set of antidrunk authoritarian laws to motivate a person to make alcoholic beverages, drink them, and get falling-down drunk. Alky-hawl and gubahmin have always been at odds, ever since the shameful Whiskey Rebellion of 1794, in which democracy was nearly abolished in exchange for a police state with George Washington as king. There are even rumors that moonshine made us lose the Battle of Bunker Hill; rum was running, if shot was not.

And if a body can make a little money off the affair, so much the better. With every Roaring '20s speakeasy

begging for booze, black-market moonshiners killed off 60 people in 1928 when they sold them wood alcohol, and later that year 15,000 people were partially paralyzed by "jake," a kind of moonshine made with Jamaican ginger. In other words, it's when the intimacy and the team spirit go away — when moonshine gets mass distribution — that the stuff becomes fatally evil.

And that's also why, when you talk to an aficionado, you're not likely ever to get a proper set of instructions on how to make the stuff. They get all homespun and confederate on you. They compare their work to making a quilt, and measure volume in terms of "biggol" (biggol bucket, biggol siphon), distance in terms of "yonder," and weight in increments of "as much as you kin tote." If you can somehow incorporate your pickup truck's radiator in the process, this will also earn you extra macho points.

You may think they're protecting you from knowing how to make bootleg whiskey and thus from incrimination (the phrase "Evil to those who think it" is a mushy law covering all sorts of taboo knowledge, from the production of opium out of garden poppies to the expanding of your property line simply by mowing your neighbor's grass to the distillation of ethanol from garden juniper berries). But legally, you can make up to 100 gallons of wine or beer in your home,

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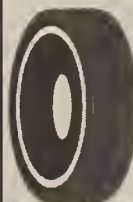
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## White lightning

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per person, and still be a fine up-standing citizen. It's the *recipe* your standard hillbilly is protecting. He's been squirreling it away for years, keeping it in the family.

Family honor aside, the whole mountain dew lifestyle can get pretty complicated. You need a clean water source (a "branch" — as in, a river branch), something to cool the stuff down at the right time, something to heat it up at the right time, an infinite number of Mason jars, and some dope dense enough to play taster, to minimize the number of deaths. As most people know, once you put water, sugar, and yeast together, the yeast will eat the sugar. What you'll get is called "mash," and it will make you loopy — the looper, the more you cook it down to pure alcohol. The finer points — where the sugar comes from (sloes, potatoes, bran, kudzu), where and how you cook it down, how lazy you are about washing things before and after you distill — that's handed down by word of mouth from each backwoods father to his son.

It's not illegal to know this information. If we weren't so protected by cleanliness and take-out Chinese, it would take less time to stumble on the recipe for hooch than for vulcanized rubber, in the average kitchen. It's a domestic chore, like making jam or canning tomatoes. In Europe, what we call moonshining is just the home-made. Farmers have placed their jars of French calvados, Italian grappa, Spanish orujo, Swedish vodka, and Dutch ginebra on the table before me, and it would have been a personal insult not to take a nip.

Sometimes the battle to keep moonshine recipes a secret seems like a lot of playacting, I think, another version of cops and robbers. That Whiskey Rebellion was a setup by Alexander Hamilton to force a battle between Federalists and the fiercely individual states, and it had more to do with taxation than it did whiskey.

The whole bootleg operation exists mostly in our collective imagination. We would rather not see an actual still. We prefer to have a vision of one in our dreamy heads, a jewel, gleaming in the woods. I see it there, well constructed and well designed — or even better, distinguished, a seasoned copper kettle generations old. The reality is always messier. Plastic and extra tubing littering the ground, the stink of sour mash, and rats.

## Men in the woods

As a boy, I saw a still, but it was hardly ideal: it sat in a buddy's garage and was constructed out of a tube running from a mop bucket through a plastic milk jug to a beat-up burnt orange (or was it harvest gold? or avocado?) crock pot procured at my own parents' garage sale. That was not romantic. It was humiliating.

I don't like to go there. I'd rather see it as an inoffensive industry as

harmonious with the natural order as a beehive, or a tap in a tree, capturing nature's spendthrift sap, just one small extra sensible step to mother nature: usefulness. I'm as guilty as anybody of indulging in the myth of the American pastoral. I am like one of those noble-born lily-livered poets 200 years ago who sat under a tree and wrote gushy odes to the inner peace and happiness of the peasants out laboring in the fields. If I only watch, then I won't get my hands dirty. That's the way real men watch — it's a way of remaining pure.

I have never seen a non-crock pot moonshine still, but in the open woodland that separated my high school from the neighborhood where I grew up, evidence of all manner of illicit human do-it-yourself production could be found. It was almost a Jungian landscape, this small patch of what I perceived as wilderness, a place where I once stumbled on a dead dalmatian that had a hole in its side — from a fight? from a bullet wound? — near the swamp; a bag of porno magazines resting against a tall pine; nearly imperceptible tree forts and ground forts built by bad high school kids; and piles of blankets and spent condoms, the detritus of forbidden sex.

And then there was the day I was walking in the black acidic low muck and found six stately rows of tomato plants lovingly tended, a spade and a half-used plastic bag of fertilizer neatly stacked, accessible only through a wall of briars so thick that only the most adventurous loner boy would dare scratch himself up getting through it. But where were the tomatoes? And why did the stalks of tomato plants splay in that maple leaf-like way? And did I smell oregano? Gasp: marijuana. My blood ran cold. This forest primeval had suddenly become the potential site of a drug-related murder or a frame job that would send me straight to juvie. I remember running for it, getting even more scratched up by racing through the briar patch. I think I experienced a first run-in with irony that day when I got grounded for getting my shoes all mucky.

It should come as no surprise to find that the "service project" I engineered — which was instrumental in earning me the rank of Eagle Scout — was to direct my entire troop into that open space with garbage bags, shovels, and rakes to clean up nature. And it shouldn't be a surprise that it took a very unsexy team to do the good deed.

The woods were the place where I found the proof of all the things that I knew people did, in theory, in the flesh. That these aberrations were first introduced to me in the setting of nature did some funky mojo on my sense of what my role in nature might be. Nature is wild, without order. If a man can handle that chaos, he can handle anything, right? Well, maybe not. Nature's chaos frees a man from

all those rules and judgments that burden him when he has to be a team player in our unsexy civilization.

Outside the woods there are faceless corporations selling you products you don't want, bill collectors sending you invoices for the products you didn't want, IRS auditors asking you to pay taxes on the products you didn't want. Preachers, lawyers, bureaucrats, god-damn commies. Probably the now defunct fear of the Soviets was pervasive not because they were going to parachute, à la *Red Dawn*, into our school yards and kill our history teachers, but because they were *not* going to kill our history teachers. We American he-men, after all, hate Hegel's idea that we do not live in history but in nature — in the woods, wherein groweth porn mags, condoms, blankets, cool forts, hemp crops, and moonshine stills.



And we love our lawns. We love our landscape paintings unpeopled (it strikes me while touring American art museums that most of them were, until the occasional person grudgingly appeared in them after the messy shame of the Civil War, our first besinrichment of God's country). We go down to the river, nature's bosom, the soul's own clean branch, to be baptized, washed of our sin.

Thus, when we imagine a moonshiner's operation, we prefer to see it as a gleaming apparition, an oasis in the forest — never in a cinder-block room or in a city. Or in a freakin' crock pot in my buddy's garage. We see it draped with camouflage or canopied by trees, to make it even more a part of nature. Walk softly, hillbilly friend. There is a tentative but real connection between rum running and health food, between grain alcohol and amber waves of grain — dude, try some, it's totally organic.

Even the big beer companies with silos full of fermenting hops want us to think they're a Cousin George operation, making us the pure unbesmirched stuff bare-handed. The water for the beer comes from real mountain springs — you know, the Bud Branch. Some old guy is measuring the hops with a measuring spoon swiped from his wife's kitchen, and tiny Italian ladies are squashing the grapes under their dainty virgin toes.

If there must truly be an intermediary, it is better that it's just one small person and not a host of too many cooks, spoiling the broth.

## A social occasion

Drinking the stuff, however, must be a social occasion. In my own personal vision of these Last Days, a time when we have nearly abandoned public life, when the town squares are for vagrants and when we protect ourselves from contact with strangers on the street by plugging into disc players and cell phones, when the vernacular architecture of new houses has traded in the wraparound porch for the two-car garage that opens only with the use of the remote, when Carl's Junior can sell burgers with the slogan "Don't Bother Me, I'm Eating," the last social occasion seems to be the Cocktail Party. Or, if you don't believe me, you can at least consider that drinking *alone* remains the ultimate antisocial act.

It may be heroic for one man to make the stuff, but it's not heroic to drink it alone. Even the antisocials know only losers enter a bar solo. Saturday night's all right for fighting: the manly art of tossing them back. But you have to have a witness — "Bro, did you see Markansaw chug that whole pitcher of PBR? He is a gut-bustin' monster."

Markansaw's manly poet friend wisely explained the challenge of heavy drinking after the age of 35: you have to do it every day, or it doesn't stick. Markansaw's Cousin George warned us that something often happened when you drank his home brew: people tended to lose their shoes. I have been trying to get rid of a beat-up pair of Keds for a couple of years, so I invited the usual suspects over for a barbecue, and my corn-fed Iowan boy Grant made Moo Burgers to soak up the liquor. Moo Burgers are another kind of family tradition passed down from Grant's Carolina mother, requiring a kosher nightmare of hamburger, sour cream, Worcestershire sauce, and Kellogg's Frosted Flakes (accept no substitutes), grilled. I would give you the exact measurements, but that would be about as illegal as giving you the instructions on how to build a still.

I, like Markansaw, come from a family of happy drinkers. There has never been a case of belligerent fighting after tossing back a few. We get sloppy and start telling boob jokes and blab things we ought not to blab (my mother, at my youngest brother's wedding reception, grabbed my arm and thanked me for not marrying that Leslie girl I dated in high school), but nobody drives, unless you count golf carts, and nobody gets hurt, unless you count my dog when she has been fed three Moo Burgers by shoeless drunks under the table. When friends tell me about the horrible way in which family members destroyed their lives and others because of alcoholism, I thank my stars that alcohol has destroyed very little in my life. My

experience with liquor, in fact, has been nearly profound when not merely silly — in vino, veritas. Suddenly, I understand Hart Crane's poetry, Scriabin's music, and Odilon Redon's paintings.

Grant, the Moo Burgermeister, had one of those bad drinking families. So he only sips now and then. His Midwestern Lutheranism prohibits him from swearing much (unless you call "dangnabbit" and "h-e-double-toothpicks" swearing), and his idea of a naughty thing to do in the woods is to "pee wherever I wanted to." His clean-cut character also kept his drinking experiences down, so he hasn't been in training. One draw on the Mason jar was all he needed for the night.

After the first sip from Cousin George's jar, the conversation moved to fond memories of alcohol consumption — Jill remembered how she used to make whiskey sours using the very classy Ancient Age brand for her grandmother when she was a little girl, not quite knowing what she was doing. (Grandma would hold out her sweaty glass while never missing a beat with her rocking chair and say, "Jill, be a sweetie and getcher grammaw another lemonade.") Owen and Markansaw and I reminisced about all those times we drank too much and boasted about the subsequent hurling. Markansaw said that the code word for moonshine, at least in his neck of the woods, is "honey." This is a standard term, apparently, and many moonshiners, in that do-it-yourself spirit, actually do raise bees and jar honey. I don't think it's really a front — would it be worth it to go through all that work for multiple stings if they didn't really want to manufacture honey? I think they actually carry on the two operations with equal zeal.

What surprised us about the moonshine we were consuming was how smooth the stuff was. You always see guys on *Hee Haw* taking a draw on a triple-X jug and sputtering, cartoon steam coming out of their ears, near-death, "Dat's gid!" But moonshine is different from white lightning. White lightning is that ethanol you get once you do just the basic yeast process and cook it down to everclear. Moonshine has pretensions to pedigree, and may even be aged in fine oak barrels. Liquor takes on the flavor of the fruit from which it has been fermented, but also the container in which the distillation occurs. I wonder whether the moonshine in my buddy's garage crock pot took on the tang of my mom's spaghetti sauce. We actually had a tasting from two jars Markansaw brought from two different years. The darker one was mellow, aged in oak. We were impressed. Then we lost our shoes.

## The true meaning of moonshine

I've got my own forced-innocent ideas imposed on moonshine, besides my recurring images of a shiny corrugated tank on stilts glowing like a

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## White lightning

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beacon under a full moon, some kind of shelter from the elements, bodily comfort. I want moonshine to fit into my idea of living efficiently and simply with nature, and I want to believe

that this is the way for poor folk to enjoy what I can go to the grocery store and get. I want it to be one of those generational things, too, like quilting, just like they say. But moonshine is also a red flag to me — a warning that I'm trying to figure out what the culture, at large, wants.

I'm terrible at that. I am puzzled by pop music and fashion trends. Why, I wonder, would anybody *want* that? And I never know when everybody wants something until it has been mediated. That is, if comedy troops make fun of or imitate an actor or singer, I understand that this mocked person

must be a celebrity. You've made it, to me, if you appear as a clue in the *New York Times* crossword puzzle. I don't know what is considered a status symbol until I see a wrecked version of it (a nonfunctioning cell phone, a ripped DKNY T-shirt) in the shopping cart of a homeless person. In the same

way, the cheap version of alcohol, whether it's schnapps or bourbon or wine, reveals to me just how much people like their sippin' liquor.

What can the average Joe do? There's so much stuff in our rich nation, and we need somebody to sort it out. We need mediators. Reviewers and critics and dim-witted cupbearers. Except they're all trying to sell something. That leaves many of us with a desire to run up into the mountains to grow our own crops, start our own religion, make our own honey, and set up a still. And git the hell off my property, or I'll fill yer hide with buckshot!

That's one of the reasons I like the do-it-yourself projects, illegal or no. In an age of press releases and manufactured desire, a clear sign that something is truly desired in the deepest nether reaches of the heart would be exhibited by the fact that the object of desire was made by hand: necessity is the mother of invention.

## The Big Rock Candy Mountain

Men go into the woods for all sorts of crafty reasons, but ironically, they go there primarily to find innocence again, an escape from history. Too bad they drag their baggage of history with them, and the woods becomes the place where innocence ends. I recall that soon after I was grounded for discovering weed growing in the weeds, the whole secret guilty world was revealed to me. I began to have what teenaged girls call a "personal life," I suppose — a secret life. It's where real desires are fulfilled in a homemade fashion.

The initial discovery of the secret world of gay men, for instance, felt just like that sinking realization I felt when I stumbled on the pot plants. The sinking feeling had exhibited itself in other instances, too, like the time I read the story of Oedipus solving the riddle of the Sphinx in a children's book, which had a kid-friendly ending where he became king of Thebes and lived happily ever after. Why do we subject children to such stuff? It's only a matter of time before we find out Oedipus killed his father and married his mother and plucked out his eyes. And then we feel tricked, we sense that this stuff, heretofore hidden in the woods, is dirty and shameful. Disney's cleaned-up versions of fairy tales, in which Cinderella's wicked stepsisters did not cut off their own toes to fit into the glass slipper or in which the little mermaid does not feel stinging cuts on her feet when she reveals her identity, create the same sort of filthy feeling. Disney, like all amnesiac insistences of contrived innocence, makes me feel dirty — because I am not innocent.

I've brewed my own version of moonshine. It doesn't seem a coincidence that gay men often connect while wandering in wooded parks and secluded rest areas — in nature, as we were meant to be, searching for a do-it-yourself still to make whatever truly is our do-it-yourself desire.



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But who's gonna help you build your still, tote your bushel, bear your cup? Maybe playing on a team isn't as unsexy as all that. I'm thinking about baseball again. When we boys got spontaneous erections when we were kids, older boys who knew personally the heartbreak of doing math problems on the classroom chalkboard with a woody would advise us to think of something really unsexy. Baseball, for example. Baseball is the opposite of sex. It's a team sport. But I ask you: what about Giants catcher Bobby Estalella? Teams can be sexy. Especially when they get the job done.

Making moonshine is a committee procedure, but the compromising giving-in to the necessary bureaucracy of bootlegging is its own reward, celebrated during the necessary bureaucracy of drinking in celebration. It took me 20 years to stop wrinkling my nose at the smell of team spirit, and I'm thrilled that at such a late time a guy can discover new enthusiasms. Grant the Moo Burgermeister has been taking me to a lot of baseball games lately. He says: I swear too much, but usually I'm swearing at the prima donnas who aren't good team players.

It seems important to bring up just one last example of a memorable childhood ditty I thought was innocent but that turned out to be anything but. It was secretly as dark and knowing as the stepsisters' fates, or Oedipus's destiny, or the virgin forest. It was a folk song called "The Big Rock Candy Mountain." As a boy, I mistook it for another lullaby like "Winken, Blinken, and Nod" or "The Sugarplum Tree": gee-whiz, a mountain made of candy, where bluebirds sing near lemonade springs, and there's the buzz of bees around the peppermint trees, and you never have to wash your face or change your socks, an innocent child's fondest desire. It wasn't until I was a grown-up, and knew what a still was, and knew what the spent condoms meant, and the significant looks of men wandering the perimeters of public parks, that I heard the true, unchanged version of that old folk song.

In the real Big Rock Candy Mountain, true, you never change your socks, but there's little streams of alkyhol that come trickling down the rocks — not lemonade. The cops have wooden legs, the dogs have rubber teeth, they hung the jerk who invented work, the jails are made of tin, and there's the buzz of bees — around the cigarette trees, not peppermint trees. For you see, the Big Rock Candy Mountain is the promised land not of innocent children, but of liquor-loving hobos. I'd go there now, but I seem to have misplaced my shoes somewhere. ❖

"Moonshine" is part of Brian Bouldrey's "Paper Dandelion" series, which will be collected and published by Council Oak Books in October under the title Macho: Adventures in American Machismo.

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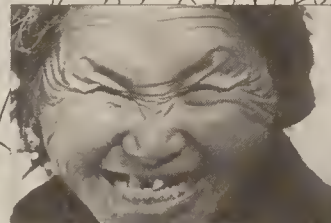
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by isadora alman

# Hot date with hubby

**Q:** I am 48 and have been married for 21 years. My husband is the only person I have ever had sex with. For most of our married life we had sex three to seven times a week. We had our share of minor sexual problems, but lack of desire was never one of them until a few years ago. I just lost interest. My husband did everything a loving husband could possibly do to spark romance, to no avail. He would give me wonderful long massages, my favorite prelude to sex in the past, and I would just fall asleep. One night a few months ago my husband and I were on a "date." We had just finished dinner, and the next showing of a movie we wanted to see was in two hours. My husband joked that we could go park, and I got a sudden urge I hadn't felt in some time. We found a secluded spot and went at it in the back of our minivan. It was the first time either of us had ever gotten completely naked anywhere outside of a bedroom, and it was the best sex I'd had in years. I couldn't remember when I'd had as many orgasms in such a concentrated period of time. We have had some great sex since then, but only when we park somewhere or do it outside of our house. I still can't get turned on at home. Have you ever heard of this problem?

**A:** A time-honored pep-me-up for boring longtime sex is to change to either a new partner, a new place, or some new activities. My guess is that sex at home has become associated with the same old same old, or with something distinctly unpleasant (menopausal night sweats, for instance). Unless you get banned from your favorite restaurants for unbecoming conduct, just go with what works and enjoy.

**Q:** I have a friend whose live-in boyfriend has been under "homo-suspicion" for a few years now. When they first started to date, he couldn't get it up for more than a year. She tried everything from role-playing to doctors to sex toys, not to mention patience. When she took out one sex toy in particular, a dildo, his face lit up, and she proceeded to insert it up his butt. He stopped her abruptly and said, "You're doing it wrong," and then showed her how he likes it done. He also claims he had never done it before. Eventually he admitted to having tried it before, after much discussion and after she told him how obvious it was that he had. Well, as time went on, he figured out how to have intercourse with her and has no trouble getting and staying hard. Since they have been having sex regularly, she gets an infection in her vagina every time they do. She has to take antibiotics for a whole week, and then when it goes away, they do it again, and it comes back, and so on. The doctor told her that it was bacterial vaginitis and that it came from poop. My friend is the cleanest person I know. Every time she poops, she showers, no matter where she is. How poop got inside of her can only be explained by one thing, especially since the contamination seems to occur whenever his penis goes inside there. Is it just me, or is it obvious that he has poop on his dick from ramming some dude up the butt before he screws her? This guy will not wear a condom, either! She wanted me to write and find out what you thought. He also grew up on a farm in the thumb of Michigan and is very close with his mom. That probably means nothing, but it is weird too. Also his brother-in-law cheats on his wife all the time, and when he hit on my friend (very aggressively), she told her boyfriend, and he told her that it was because she flirts too much. This guy has to go, in my opinion; she can do much better.

**A:** OK, you want her to dump this guy, but for growing up on a farm in Michigan? His brother-in-law's behavior? The issue for me is what the hell she's doing letting him get away with just not wearing a condom if she keeps getting infected with every intercourse. Is she crazy (as well as too timid to write her own letters; I don't bite)? Liking anal play does not in any way suggest that he might be gay, nor does a close relationship with his mother. But all is definitely not OK with this relationship, and your friend needs to do some hard-and-fast rule setting and face her (or is it only your) lack of trust in her partner. ❖

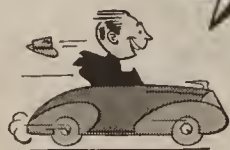
My husband joked that we could go park, and I got a sudden urge. We found a secluded spot and went at it in the back of our minivan.

*Thinking of you...*

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Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum ([www.askisadora.com](http://www.askisadora.com)) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.



**techsploitation**  
by annalee newitz

# Yahoo!'s secret war

There has been sensational gossip in the Web world ever since Yahoo!'s mid-April announcement that it would be expanding its "adult" (i.e., sex-related) content. Two days after this business decision, Yahoo! freaked: suddenly, in a move that made the already unstable company look like its biz development department was run by monkeys, Yahoo! announced that it would be completely removing all "adult and erotica" vendors from its Shopping and Classified networks, as well as its banner ads.

Yahoo! offered few concrete reasons for its surprising about-face, other than to note that they were responding to "user concerns." InternetNews noted ([www.internetnews.com/bus-news/print/0,3\\_742501,00.html](http://www.internetnews.com/bus-news/print/0,3_742501,00.html)) that the conservative Capitol Resource Institute in Sacramento had called on consumers to boycott Yahoo!, but it seems unlikely that this threat, or "concerned user" e-mail, was responsible for Yahoo!'s sudden, extensive business reorganization.

Probably we'll never know exactly what Yahoo!'s inscrutable reasons were for shutting down its adult shops (thus taking a bite out of the ass of my former employer, Webpower.com — sorry, Al!). What we can be sure of is that Yahoo! has begun waging a secret and weirdly disorganized war on those of its loyal users who are part of the adult-related Clubs and Groups networks.

Although the company has made no public announcements about removing adult content in the user-run community areas known as Clubs and Groups, it has begun to shut down adult clubs (some of which have thousands of subscribers) without notice, making it virtually impossible for users to find valuable information on sexual health and alternative relationships. Perhaps more importantly, Yahoo! is cutting off a community support lifeline for many people whose sexual lifestyles may lead to their isolation and loneliness if they live in areas without an urban center. Several owners of gay adult groups have posted their protests at [gayshavedmen.com/yahoo.htm](http://gayshavedmen.com/yahoo.htm).

One Yahoo! adult club moderator, who asked to remain anonymous, recently sent an e-mail to her club membership telling them that she feels she's been forced to remove members from her community whose Yahoo! "user profiles" are largely sexual in nature. She feels she's had to do this just to protect the existence of her club, which is a discussion space for nontraditional relationship issues.

Yahoo! has announced publicly that it is "evaluating adult content across the network," but there is a difference between evaluation and censorship. Shutting down community groups without notice or due process is censorship at its worst: it destroys communities which may have taken years to evolve, purely on the basis of what its members are writing to each other about.

I'm the first to admit that some of these groups are little more than public places to trade porn pictures. But so what? If Yahoo! is so concerned about "user response," why are they treating these users like crap? How hard is it for Yahoo! to send out a polite e-mail notifying clubs or groups that they will be shut down? With forewarning, group moderators at least have the time to notify their members and find another service to carry their community.

From a censorship perspective, it's perhaps even creepier that Yahoo! has also removed the category "adult" from its clubs index (it's been replaced by the incomplete and watered-down Sex & Romance category). This change means that even the adult clubs which haven't been deleted — erm, I mean "evaluated" — will be hidden from view, known only to their already existing members.

When I spoke to Yahoo! spokesperson Jackson Holtz, he claimed that Yahoo! hadn't shut down any groups. He added that the adult index in Clubs was "down for maintenance," but that it would be back up when the maintenance was finished. Um, hello? Web sites aren't like buildings — you don't have to shut them down to "maintain" them. You can make site changes on a thing called a "computer" while the site is still live, then upload the changes to the site. Either Yahoo! has hired people who understand nothing about their company's technology to represent them, or there's something a wee bit fishy going on here.

Holtz also confirmed that Yahoo! has "not communicated directly with users" about its evaluation policies. When I asked him who was evaluating the adult clubs and groups, or when they would be finished evaluating, he refused to speculate.

Needless to say, word of Yahoo!'s "evaluation" methods has spread like wildfire across the adult Clubs and Groups networks. Many sex-related groups, like the club moderator I mentioned earlier, are changing their club memberships or preemptively moving their memberships to MSN's Communities network (smooth move, Yahoo!), sending your customers over to Microsoft). A Microsoft spokesperson told me that the company has no plans to crack down on adult communities as long as they abide by MSN's code of conduct and terms of use.

I never thought I'd be saying something nice about Microsoft, or reporting something so despicable about Yahoo!. But there you go. One of my heroes has let me down; one of my enemies has pleasantly surprised me. ❖

Annalee Newitz ([adult@techsploitation.com](mailto:adult@techsploitation.com)) is a surly media nerd who learned everything from pornography.

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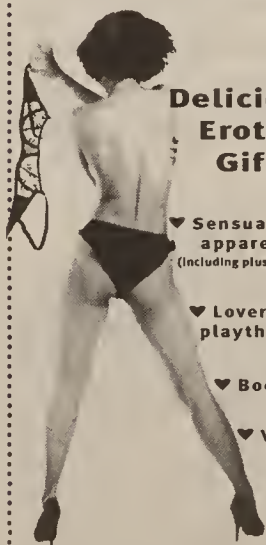
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**alt.sex.column**

by andrea nemerson

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by gregory dicum

# Edge of the world

Picture Nevada: high jagged mountains, dry air, and a hell of a lot of sky. Now imagine it without any good roads. Add to that a drought and the knowledge that the people who live where you used to herd your goats want to kill you.

Welcome to the refugee camps of Baluchistan. Since 1979, when Soviet troops marched into Afghanistan, over two million people have fled to this stony, dusty part of Pakistan. These settlements have taken on a grim permanence. Originally disorganized tent cities, many are now full of mud-walled dwellings and narrow, winding streets. Schools and clinics have been built by various non-governmental organizations, and basic government has been established courtesy of the United Nations High Commission for Refugees. A third generation is now growing up in this interminable tragedy.

Outsiders aren't allowed into these camps. They are in "tribal areas" that aren't under the direct control of the Pakistani government. Here, tribal chieftains keep the peace, based on their ancient systems of kinship, honor, and a tradition of armed-to-the-teeth independence that goes back more than six centuries.

Today it's not at all uncommon to see tall, fierce-eyed Pathan tribesmen walking about the bazaars in traditional beards and loose turbans, AK-47s held lightly in one hand like they've been there since boyhood. So when my local contact arranged for me to visit a refugee camp, I wasn't surprised to see a couple of these guys grinning in the back of the Jeep, their AKs between their knees.

"We have to bring them," my contact explained, "so if we get killed or kidnapped it becomes a tribal issue. Without them we're on our own, and nobody cares what happens to us."

The ride out to the camp took several hours from Quetta, the rough-and-tumble provincial capital. We passed a couple of checkpoints without incident. If asked, I was supposed to show a permit that had been issued for someone else — out here, my guide explained, the guards are all illiterate.

The camp is a low sprawl of mud compounds stretching up toward dry mesas on both sides of a parched, rocky riverbed. More medieval than modern, this settlement lacks any of the reference points that define life in my world: electricity, running water, stores, billboards, or any signs at all for that matter. No cars, except those belonging to the aid projects. Even the donkey carts were few and far between.

About 5,000 families are simply trapped there. Unable to return to Afghanistan, unable to find asylum abroad, and unable to move deeper into Pakistan, they live on in this arid limbo as though cast adrift from the world.

We visited a school, where the teacher told me about some of the difficulties her program faces. Literacy rates are abysmal: about 20 percent in Baluchistan, and just 2 percent among women in the region. The students from these schools cannot go on to university as their diplomas are not recognized. Sometimes the curriculum itself seemed to the teacher like a cruel joke: what's the use of teaching these kids to understand books they'll never get a chance to read, or to recite histories they'll never get a chance to change?

"For the most part," she told me, "these kids will be lucky to harvest onions for a living." But still she teaches them. Like the other aid workers here — Pakistani, Afghan, and foreigner alike — she's driven by a wish to change these desperate lives.

At the health clinic things were no better. The camp is rife with tuberculosis, dysentery, typhoid, and malaria. In the concrete courtyard between the men's and women's sections of the clinic the doctor introduced me to a little boy with a bad leg and a homemade crutch. Polio.

Across the road from the clinic was a run-down playground that had been transformed from a field of stones by the addition of a few swing sets. We went down to meet the kids, but they were a little skittish at the arrival of this weird foreigner and his gunmen.

I wondered what the future might hold for these kids. For all their grubbiness and the occasional hacking cough, they looked fine: happy to have the sunshine and the field of stones to play in. But I could not help thinking of the unseen things going on around them. I thought of the water turning salty in their wells, the diseases in the camp, the slave traders who bought children here for sale abroad, the guns, the heroin factories that provide most of the local income, the fundamentalists, the drought, and the fact that they had nowhere to go.

But the saddest part is that life here at the edge of the world is infinitely better than village life back in Afghanistan. At least here there are clinics and schools. At least here nobody's trying to kill them all the time. At least here there's the possibility, however remote, of ending up settled abroad or working in Karachi or Dubai. Back where their families came from, there is not even that slim hope. ❖

For more information or how to help, contact the United Nations High Commissioner for Refugees (www.unhcr.ch), which organizes and administers the camps, Save the Children (www.savethechildren.org), which runs the educational programs, and Mercy Corps International (www.mercycorps.org), which runs the health clinics.

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# We'll always have ... Shanghai?

By Paul Reidinger

The conceit of Shanghai 1930 is, of course, to evoke the sense of Shanghai in 1930s, a time when that great Chinese port city was regarded as "the Paris of the Orient." Accordingly, there is a raffish, slightly sexy whiff to the whole enterprise. A broad staircase sweeps downward from street level into the voluptuous grotto space, as if into a luxurious speakeasy. The restaurant's netherworld is (like one of Saddam Hussein's famous bunkers, one supposes) surprisingly expansive and muted, with lots of booths and plenty of room between tables. Despite our best eavesdropping efforts, for instance, we were barely able to establish that the big clan at the next table had driven in from Walnut Creek.

Ah, suburbia! That's the blessing and curse of so many downtown restaurants, quite a few of which, like Shanghai 1930, cluster along Steuart Street, near (perilously near) the Bay Bridge. That one block of Steuart is something like the local restaurant version of Downing Street in London's Whitehall district; it seems quite official, abuzz with expensive cars, valet parkers, grand-looking people on cell phones — all of whom are on their way not to Number 10 or the Ministry of Defence but to Boulevard, Red Heron, or one of the other restaurants that crowd the narrow way, so thrillingly urban, so thrillingly remote from whatever suburb they call home.

You almost expect to be frisked before proceeding to Shanghai 1930's door and down the staircase — not just because of the Downing Street illusion (officialdom, power, secrecy, et cetera) but because you are about to experience the city's best Chinese

cooking. So, at least, claims the valiant voice-mail crier, citing as authority none other than the *San Francisco Chronicle's* oracular Michael Bauer.

That claim raised a flag for me. Chinese cooking in this town is like television; in absolute terms, there's a good deal of merit, but in relative terms, the bad stuff is overwhelmingly in command. The good news is that Shanghai 1930 is all about good Chinese cooking, all about freshness and care of preparation (including some restraint in the use of cooking oil); the bad news is that it's nowhere near the best, especially when you factor in cost. Shanghai 1930 is far from the priciest restaurant on that precious block of Steuart (check out Boulevard's menu for that), and its tariffs don't compare to those at owner George Chen's recently closed venture at SFO, Qi. But when dinner for two (including tip) at a Chinese restaurant approaches \$100, you expect something exponentially better than what you would have at a good neighborhood place like Alice's, in outer Noe Valley, where I've had many a tasty, fresh, elegant meal for \$6 or \$7.

On that score, Shanghai 1930 gives pause. True, you can have a fairly sophisticated, multicourse lunch for under \$15 a head (plus the dread tax and tip, which adds about 25 percent) — sautéed cheeks of sea bass in a honey sauce (\$14.95), for instance, with fried rice, preceded by delicate Nanking spring rolls. Or, after peppery hot-and-sour soup, firecracker chicken (\$12.95), whose chunks of poultry are stir-fried with a wealth of dried red chiles.

But at dinnertime first courses are all in the \$10 range, or more. They do

sometimes flirt with the spectacular: tea-smoked squab (\$12), for one, a whole coppery-crisp bird (though roast-beef-rare inside) cut into neat sections and served with a fruit chutney-like relish. Or the triple steamer (\$11), essentially three small courses of strikingly fresh dim sum.

A better buy might be one of the cold vegetable side dishes (all \$5). Pressed spinach with chopped bean cakes sounds like a child's worst nightmare, but to a pair of adults the dish was full of tasty virtue. Even better were the blistered string beans — chubby Chinese variety — simply dressed with sesame oil and soy sauce.

Their gracious modesty nicely figured that of the main courses, a genuinely lively red chile-prawn dish (\$14.95) that left my mouth smoldering and an arresting preparation of beef with tangerine zest and celery hearts (\$13) that one of us found underseasoned and the other slightly marred by the bitter bite of the zest.

We left with the feeling of unfullness that has occasioned so many jokes about Chinese food — a feeling abetted, at Shanghai 1930, by the perfunctoriness of the dessert menu. The greater reality was the bill and, as we mounted stairs to the Steuart Street evening, the endless rush of cars, toward the bridge, back to wherever it was they'd come from. ♦

**Shanghai 1930.** 133 Steuart (at Mission), S.F. (415) 896-5600. Lunch: Mon.-Fri., 11:30 a.m.-2 p.m. Dinner: Mon.-Thurs., 5:30-10 p.m.; Fri.-Sat., 5:30-11 p.m. American Express, Diners Club, MasterCard, Visa. Pleasant noise level. Wheelchair accessible.

## Without Reservations

### The books of Ruth

One mysteriously was not invited to the big lunchtime confab Pat Unterman threw at her Hayes St. Grill last week in honor of *Gourmet* editor (and onetime *New York Times* restaurant critic) Ruth Reichl, whose new book, *Comfort Me with Apples*, the follow-up to 1998's *Tender at the Bone*, has just been published. Instead, feeling slightly forlorn, slightly neglected, one thumbed through the latest issue of *Gourmet* — you know, the May 2001 issue, the one whose cover announces "34 trips you'll want to take," "56 recipes you can bring home," "10 hot hotels," "the ultimate spa" (sounds authoritative), and the surprisingly nonnumerical "fabulous food."

Such lists! Such numbers! Nowadays when you read *Gourmet*, you'll want to have your calculator handy. The editors at our own redoubtable *San Francisco* must be beside themselves; they like to put lots of lists and numbers on their covers too — ostensibly to stimulate impulse sales to people idling in the checkout line at Andronico's — but they've got their work cut out for them if they hope to catch *Gourmet*.

And no matter how many numbers and lists they manage to post on their cover, they will never match *Gourmet* for sheer lifestyle porniness. The magazine is starting to look seriously misnamed, for while there is considerable food and restaurant coverage (the best of which you find at the back of the book, in "Gourmet Every Day": real recipes — and good ones — for non-show-off food), there are lots of pages devoted to travel of the most sumptuous variety. Want to rent a private home in Europe for a brief sojourn? You can have a real chateau for only \$4,500 a week! Or, if (God forbid) that's a bit dear, check out Italy, where "top-of-the-line villas" go for a mere \$3,000 a week.

These are the kinds of numbers that make even fantasy problematic. Better not to read a word, or scan a number; just look at the pictures. These are lovely, quite as nice, really, as those in all the fancy ads that give the mag so much of its formidable heft.

Meantime, the text, when not laden with eye-popping prices, tends toward the banal. We find an encomium to Citizen Cake, the onetime Mission bakery that moved some time ago to a Civic Center space ("a stylish fusion of steel and acrylic and slate" — so homelike, warm, welcoming) and has begun to take on the trappings of a full-scale restaurant. And — gad — yet another piece about "intrepid epicureans [who] rented a Citroën and drove off into rural France."

Perhaps to a \$4,500-a-week chateau? Let's hope their money holds out.

Paul Reidinger  
paulr@sfbg.com



San Francisco 2001: A patron lights up in the lounge of Shanghai 1930, where the food is marked by freshness and care of preparation.



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**dine** **cheap eats**  
by dan leone

# Coco's loco

They don't make books like they used to. I've got nothing against the writer of the one I just put down, *Tattoo Girl*. Brooke Stevens, in fact, is one of my favorite novelists. It's just that, like I said, they don't make books like they used to. If you stand this one on its pages, for example, spine-side up, you'll see what I mean: the front and back covers curl up just like Rollie Fingers's mustache, adding new meaning to the concept of a page-turner. Cover-turner.

I'm talking about a paperback book, you understand. You won't be able to put it down, but if you do, whichever side is up, that cover Rollie Fingers immediately into the curliest curlcue the book world has ever witnessed. It's incredible, especially since it was doing this even before I started reading the book, before I started taking it into the bathtub with me, to bed with me, on the bus, out to eat, up to bat, to the bathroom, before I took it in the shower with me ... I mean, you talk about your page-turners —

But I'm not a book reviewer, I know, I know; I'm just putting off getting to the grub because I've got bad news for you, grubwise: Roscoe's Chicken and Waffles is no more. Not in Oakland, not in L.A. You already heard, didn't you? I think it's been a while, but I wasn't aware of it until someone e'd me the news recently. I'd've hurt myself, probably, if it weren't for serendipity rearing its serendipitous head. In the same batch of e-mails there was one advising me to try Coco's Bakery Cafe on account of a breakfast sandwich called the Torta Rosco, which, for under five bucks (\$4.20, to be exact) was packed full of everything good under the sun, I was led to believe.

Chickens? I thought. Waffles?

I doubted it, but I went to check it out, just in case. Coco Bakery Cafe. Mission and whatever street that is that isn't 30th, roughly across from the Safeway and Walgreens. Phenomenon and Binko met me there for breakfastlunch, which, besides being my way of saying brunch, is basically what you're eating if you get what I got: the Torta Rosco. Or if you get what Phenomenon got: the breakfast torta. Breakfast sandwich. Binko got something else.

But before we dig in, let me orientate you, atmospherically. Coco's is a cool, old-timey-feeling establishment with a nowhere-facing counter and three little tiny round tables with giant orange vinyl-cushioned tall-back chairs. Very comfy. There are a couple of hanging cherubs, pictures of Marilyn Monroe in back-seamed fishnets and Sofia Loren, circa 1950something, with underarm hair. But the weird thing about the underarm hair isn't that it's there; it's that it's partially shaved, carefully groomed, it looks like. More like an underarm goatee, really.

(Are you there yet?)

OK, what else? Well, a big wooden barrel of a trash barrel, and a couple of other big wooden barrels, if I remember right, that didn't seem to serve any particular purpose whatsoever. I guess you could set stuff on them, like your coffee, if you want. None of us got coffee, by the way, but it looked like it was good coffee-house style (as opposed to donut-shop) coffee. Espresso, cappuccino, and whatnot.

Spanish-speaking version of the Police by way of music ...  
(Now you're there.)

The tall blond one in the corner, that's Stingo, I mean, Binko. Binko's eating the morning special or breakfast special or morning breakfast or something like that (\$4.75). It's refried black beans and home fried potatoes and scrambled eggs and a thin slice of very good ham.

All of the exact same things, in fact, that are in my sandwich, the Torta Rosco. Phenomenon's torta has eggs and ham and tomato and onion and pickles. In other words and in either case, if they put a couple slices of buttered toast in there, it would literally be breakfast in a sandwich.

I like the idea of sliced white or wheat toast inside a side-slit French roll sandwich, and I really loved all the breakfasty stuff that really was in there — even the home fries, even the beans, and especially the ham. Eggs ... scrambled. Jalapeño peppers. The bread itself was very fresh and very good, which it'd better be, the place being a bakery. Everything was great! And huge! And cheap!

But I'm still going to complain. You ain't no Roscoe, Rosco. Everything under the sun, indeed! Where was the chickens? Where was the waffles? ❖

**Coco's Bakery Cafe.** 3401 Mission (at 30th), S.F. (415) 826-8308. Daily: 5:30 a.m. – 7 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on [sfbg.com](http://sfbg.com). New installments go up every Thursday at [www.sfbg.com/looseleaf/index.html](http://www.sfbg.com/looseleaf/index.html).



# French profond

So there I was again at the annual Eddie Moore Jazz Festival press schmooze at Bay Wolf, which provides a nice excuse for drinking zinfandel in the afternoon, when jazz photographer extraordinaire Stuart Brinin asked if I'd ever eaten at this little French place tucked away up the street, where it's like eating in the little country cottage home of this charming woman, who can sometimes come off a bit severe, but ...

"Chez Simone!" I interjected.

"You know about it?" he responded, eyes widening.

"I'm in the process of reviewing it this week."

"I just had lunch there," he said.

"If I hadn't been running late, as usual," I replied, "I would have run into you."

"Lunch there" was on my schedule today.

As much as I'd like to give Stu (and as much as he'd like to take) credit for yet another life-changing restaurant tip (the first being the special-order tamales at Gerrardo's on MacArthur Avenue in East Oakland), the kudos must go to Robin, for enrolling in a class at Piedmont Yoga and spotting Simone's handwritten daily menu posted in the courtyard. That's one of the few ways you'd ever come across this rustic, homey hideaway, upstairs at the back of the Piedmont Lane. After all, Lo Coco's is right out there on the street, and it took me only 19 years to "discover" their penne pasta with meatballs. So how bad can I feel having just learned that Simone has been serving classic French omelettes, crepes, quiche, and beef bourguignonne for 23 years (if I correctly understood her through her still thick accent) in the same location when you practically have to be Ellery Queen to find the place?

Plenty bad. Because somebody out there has been keeping Simone busy all these years. But did anybody tell me about Simone's delicious pâté appetizer (\$7.50), thick slices crusted with coarse black pepper, garnished with wide shavings of fresh carrot, and served with a little pile of cornichons? Or her straightforward but addictive onion soup (\$4.25; \$6.75 gratinée)? Or her homemade desserts, like the dense chocolate mousse and the simple apple tart (both \$3.75)? Or the bargains on liters (\$9.95) and half-liters (\$5.50) of perfectly good house red wine? Put concisely, no.

Maybe they were thinking about my little issue with cholesterol, knowing how hard a time I'd have not dipping into the ramekin of butter that comes to the table with a section of French baguette shortly after you sit down. How I'd likely succumb to the temptation of a sliced leg of lamb dinner with rich gravy and mashed potatoes (\$12.95), or osso buco in a robust sauce, served with couscous (\$12.95), or the aforementioned beef bourguignonne — small chunks of meat simmered until tender in a savory sauce and folded into a light, spongy crepe for lunch (\$7.50). Maybe they were right. Maybe I shouldn't eat that much meat. (And maybe Simone doesn't get the kind of prime cuts you'd expect at Café Rouge.) But the dinners, which include a choice of soup or salad, come with fresh crunchy vegetables (such as sliced carrots and a medley of zucchini and yellow squash), and the crepe is accompanied by a large, tumbling mound of lovely butter lettuce, with chunks of tomato, ribbons of carrot, and a smattering of a light, creamy herb dressing. And if I had practiced the same restraint as Robin (who, I must reveal, did partake equally in the pâté, mousse, and tart), I could have gone a more heart-healthy route with a beautiful salmon steak (\$12.95), an uncomplicated vegetable ratatouille on spaghetti (\$12.95), or the pretty salade niçoise (\$7.25) that always seems to be on the menu, sometimes with salmon (\$9.95).

Of course, I should be taken to task for indulging in the staggering amount of real cream and butter and cheese in that thick slice of quiche lorraine (\$5.75 without salad) I took home after enjoying a leisurely lunch on the narrow balcony deck, with the sun filtering through the blooming wisteria that Simone planted two decades ago. But, shoot, I'd missed out on the last serving of a most amazing-looking tart piled high with fresh strawberries.

I guess the Simonistas can't really be blamed for being secretive about a tiny dining room that barely seats 14 at small, blue gingham-draped, candlelit tables, and where reservations are already advisable for dinner. But Wallace and Betty, whom we saw there on successive Friday nights, seemed quite welcoming to newcomers, telling us all about Simone's beloved cats (Coco, Casanova, Booty, and Big Boy, unless that's "Kitty Boy") and the blond raccoon that prowls around the wisteria trellis. Nonetheless, the temptation to be like Stu and blurt out the good news all over town notwithstanding, we're all going to act like reasonable adults and not overrun the place en masse and work Simone (and Winta, her charming nighttime server) to a frazzle, *n'est-ce pas?* ♦

**Chez Simone.** 4125 Piedmont (at 41st St.), Oakl. (510) 655-1034. Lunch: Tues.—Wed., Sun., 11:30 a.m.—3:30 p.m.; Thurs.—Sat., 11:30 a.m.—2:30 p.m. Dinner: Thurs.—Sat., 6–9:30 p.m. No credit cards. Not wheelchair accessible.

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The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

**Price range**  
€ less than \$7 per entrée  
\$ \$7-\$12  
\$\$ \$13-\$20  
\$\$\$ more than \$20

## Critic's choice

**Bacar** means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable; a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

## Recently reviewed

**Emmy's Spaghetti Shack** offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

**Restaurant YoYo** joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V. **Sawa** doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. (415) 614-0580. Eritrean, L/D, \$, MC/V.

## On the cheap: Mexican

**Just for You** serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, €. **Pancho Villa** The best word for this 16th

Street taqueria is big, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, €. **Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

## Downtown, Embarcadero

**Ana Mandara** looks and feels like a sound-stage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V. **B44** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

**Paragon** has left behind its sports-bar, fratry Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

**Ponzu** opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

**Tlaloc** rises like a misty loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

**Tu Lan** has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

## North Beach, Chinatown

**Black Cat** has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best

dishes — flash-fried artichokes and chick-peas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

**Gondola** captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Basque** deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Sushi Groove South** continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

## Nob Hill, Russian Hill

**Le Jardin** feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

**Wasabi and Ginger** looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

**Zarzuela's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Continued on page 38



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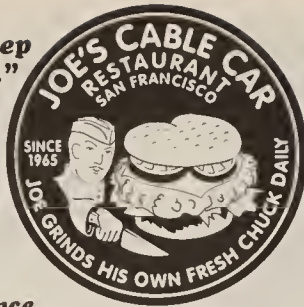
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## listings

### Eat Here Now

From page 36

#### Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

**OneAsia** brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, S, MC/V.

**paul K** offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, S, AE/MC/V.

#### Hayes Valley

**Ariequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

**Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, S, AE/MC/V.

**Terra Brazilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, S, AE/CB/DISC/MC/TM/V.

#### Castro, Noe Valley, Glen Park

**Alice's** sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, S, MC/V.

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, S, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

**Cafe J** keeps a low decorative profile, but the Basque dishes really rock. The parietta

— a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

**Chenery Park** is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

**La Mooné** rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

**Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, S, MC/V. **2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, S, AE/DC/MC/V.

**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, S, AE/MC/V. **Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

#### Haight, Cole Valley, Western Addition

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, S, AE/MC/TM/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V. **Laghi** occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, S, AE/MC/V.

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, S, MC/V.

**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V.

#### Mission, Bernal Heights, Potrero Hill

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where

you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, S, cash only.

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, S, AE/DC/MC/V.

**Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, S, MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, S, MC/V.

**Mi Lindo Perú** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, S, MC/V.

**New Central Restaurant** is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

**Scenic India** will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, S, AE/DC/DISC/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, S, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, S, MC/V.

#### Marina, Pacific Heights

**B Spot** invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, S, MC/V. **Chaz** doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, S, AE/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with

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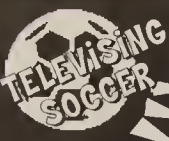
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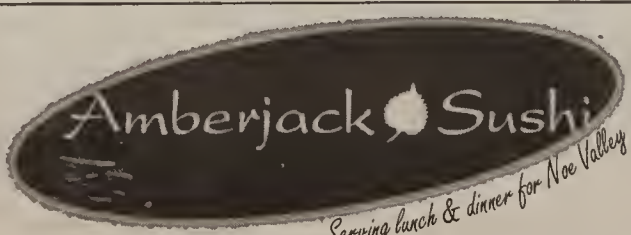
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# dine listings

lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

**Eastside West** fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

## Sunset

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

**Fresca** has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, sevice, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

**Masala** means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

## Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**Biru Biru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

**Cafe Riggio** will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of

1. Trader Joe's nonfat cottage cheese
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seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

## Bayview, Hunters Point, and south

**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos

Continued on page 40

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## dine listings

### The Groaning Board



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### Eat Here Now

From page 39

for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

### Berkeley, Emeryville, and north

**A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, S, MC/V. Bathroom not wheelchair accessible.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

**Café Tululah** makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

**Cha-Ya** Everything chef-proprietor Atsushi Katsumata makes, from the poststickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with

miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, S, MC/V.

**Christopher's Café on Solano** Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

**Clay Pot Seafood House** specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, S, DISC/MC/V.

**La Bayou** serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

**Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

**Mazzini** is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shiroyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, S, AE/MC/V.

**Sam's Log Cabin** Daily special egg scrambles, great griddle cakes and corn cakes, and



## dine listings

exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

**Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €, AE/DC/DISC/MC/V.

**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

### Oakland and Alameda

**Arizmendi** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

**Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €-\$.

**Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243.

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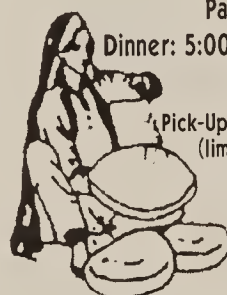
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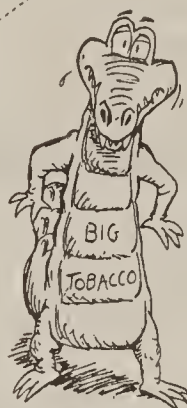
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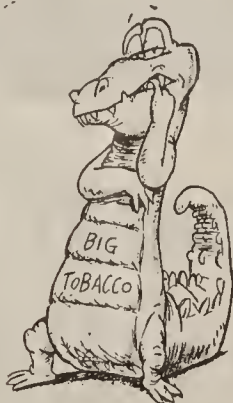
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3. Béla Tarr and his *Werckmeister Harmonies*, SFIFF, Fri/27
4. The Butchies' two-night stand at Slim's, Fri/27-Sat/28
5. The Bored Collective, 26 Mix, Thurs/26



Bands (and fans) on the run: Times Square's Nicky (Robin Johnson) and Pammy (Trini Alvarado) campaign for sleaze; the Skunks take on the Stains in *Ladies and Gentlemen*, the *Fabulous Stains*; and four rock and roll cons make a break for it in *Bandits*.

# Skunk rock

Rioting fans, preteen emulation, media hype, and unchecked product placement — girls rock and VCRs roll. *By Lynn Rapoport*

"I think every citizen should be given a guitar on her 16th birthday."

Corinne Burns,  
a.k.a. Third Degree Burns,  
Ladies and Gentlemen,  
the Fabulous Stains

One night a few months ago my housemate made a mistake of VH1 *Behind the Music* proportions. His band needed a bassist. It was one in the morning. At least one of us was drunk. (OK, me.) He offered to give me lessons and then pass me off to the other members as someone who actually knew what she was doing.

We sat there in the kitchen eating cereal and mapping out a three-week montage of scale exercises, metronome drills, and a warm introduction (perhaps involving hugs of acceptance) to the other members of the band. They would play for them as if born to it; they would be blown away by my virtuosity, by my rocker hair.

I tried to maintain some balance, and then I gave up. That night I went to bed fantasizing about my new life as an indie rock musician. We'd perform at Bottom of the Hill. I'd wear my coolest T-shirts and really tall boots. I'd play it shy and retiring, maybe with my back to the audience if I was allowed. I'd get free drinks and score all the time.

My new life lasted a week. Somewhere in there, my housemate came to his senses. (He was awful nice about it and told me he'd teach me anyway.) The band found someone who had actually picked up a bass before and knew how to use it. I tried to play it off, but I was crushed.

I stopped going out. The stage at the Bottom of the Hill seemed so far away now. People passed pints of beer up to other — well, actual — rockers. I skulked by the merch table and pretended I might be with the band. It got a little creepy. I needed some space. Seeking an outlet for my pain, I rented mountains of videos, living the rock-girl life through celluloid (or magnetic tape, I guess). *Times Square*; *Ladies and Gentlemen*, the *Fabulous Stains*; *Slaves to the Underground*; *All Over Me* ... I trolled the teen-splottation section at Leather Tongue. I harassed the counter guys at Faye's for titles. I went to see *Josie and the Pussycats*.

This could, in theory, have gone on for months. I am a girl who loves to

wallow. The tapes piled up. My laundry piled up. I started sleeping in the living room to be closer to the VCR. But I ran out of titles long before I'd truly perfected my greaser look. And believe me, I sank pretty low — *Satisfaction*—*Light of Day* double-feature low, *Streets of Fire* low. Eventually I had to move on to girl-groupie movies, hogging *Rock 'n' Roll High School* during a critical weekend of punk nostalgia and racking up late fees at Tower, the only place I could get ahold of *Almost Famous*. But it was so depressing — they just reminded me of the fans I'd never have.

### Trash bin

Eventually I was saved from despair by my own fetish. I found a new axe to grind (har, har): not enough good rock-girl movies in the world. Well, "good" is not a word I should be allowed to use, ever. When it comes to certain genres, I'll see anything once, and then wait for video distribution so I can make sure it's actually as bad as I thought it was when I paid \$8.75 the first time. Some of the trash I watch arguably doesn't even have kitsch value, if you can imagine that.

What can I say? I'm full of charity. *Some Kind of Wonderful*, for example, is a crushing letdown, but I've sat through it countless times for the pleasure of watching Watts (Mary Stuart Masterson) strut around with her drumsticks in her pocket. *Satisfaction* is close to irredeemable, but in a world that is virtually empty of delinquent-girl-group-on-the-road movies, who's to say *Satisfaction* didn't pave the way for *Bandits* (1997), a film by German director Katja Von Garnier about an all-female rock group that happens to be incarcerated, though not for long. And *Josie and the Pussycats* has, well — *Josie and the Pussycats* has Parker Posey with an outstanding wardrobe and a set of really bad teeth.

My one exception might be *Streets of Fire* (1984), which I guess you could count as a road movie if you were desperate, but which works better under the category "was this film actually directed by anyone?" It has everything a girl like me wants in a self-styled "rock and roll fable": a city that stretches for days of rainy, dystopic sprawl, rock-opera logic and plotting, and a cast filled to bursting with rockers real (Fear's Lee Ving) and filmic (Diane Lane of *Ladies and Gentlemen*, the

*Fabulous Stains*; Michael Paré of *Eddie and the Cruisers*). And still it travels to the farther reaches of stupidity, where even I cannot follow it.

Anyway, I was not in a healthy state of mind by the time I got off the couch. I hadn't been outside in weeks, and I knew all the words to "Iko Iko." My mind was zinging with connections. Did you know, for example, that Trini Alvarado plays one of the runaways in the greatest (pre)teen movie of all time, *Times Square* (1980), only to revisit rock rebellion eight years later as a ravishingly bad-tempered petty criminal called Mooch in *Satisfaction*? Or that Katarina Stratford of Shakespeare's *10 Things I Hate about You* (who inexplicably has posters of both Letters to Cleo and the Gits on her bedroom wall — excuse me for splitting hairs, but can those two entities exist in the same space-time continuum without their heads exploding? I oscillate between two points of view: who are they fooling, and does anybody care?) rocks her nights at Club Skunk, which surely is a nod to the mob of adoring adolescent fans in *Ladies and Gentlemen*, the *Fabulous Stains*, who call themselves Skunks and find fashion and briefly salvation in the punk war paint, see-through net shirts, and stripy dyed hair worn by head Stain Corinne Burns (Lane)? And on the subject of rabid-fan groundswells, I know I'm not the only one who watched the Madison Square Garden crowd fiddling with their kitty ears in *Josie and the Pussycats* and knew the writers were quoting not only the Skunks, and not only the legions of trash bag-wearing preteens in *Times Square*, but also all the little Joan of Arcs running around to the tune of "Love Is a Battlefield" in *The Legend of Billie Jean*. Right?

### Riots policed

It turns out most of my favorites are the ones in which a group of pissed-off girl rockers rise to fame by saying "fuck you" to whatever forces of authority are bearing down on them, whether it's prison guards, other punks, or the whole damn patriarchy. It hardly ever ends well, it seems. Scenes implode, bands break up, gunfire stops the road warriors in their tracks. And the kids who are watching from the sidelines, or listening on the radio, or gathered in the streets below, have to figure out what to do with their

emulation now that the object of it is taking off her makeup or going home or lying in a pool of blood.

That last would be the rock girls of 1997's *Bandits*, who bust out of prison, take a Stockholm-syndromed hostage, get radio play, and die. Which is mostly a tragedy because I'm not really feeling the whole Thelma-and-Louise-aren't-made-for-this-world motif. I know it's very poignant and bittersweet and all, but for once can a bunch of hardcore females fuck shit up very seriously and live to brag about it?

Filmed the same year as *Bandits*, Kristine Peterson's *Slaves to the Underground* gazes back on riot grrrrl, before the co-optation. It tries its best not to sell us anything but to show us what a bunch of earnest, politically dedicated postcollege types were doing in Seattle circa '93 or so. Documentary-like, a gang of girls write "Power" and "Rape" (though not "Slut") on their bellies and ambush the local shock jock in his radio booth — taking over the airwaves and forcing their music and opinions down his listeners' throats. However, the good times don't last, and the good feelings are even harder to come by. The girls' band falls to pieces in the middle of a riot — well, OK, not an actual riot, just a bar brawl, but with beer bottles and fists and actual riot grrrrls — that seems to stand in for the implosion of a scene.

Two movies that make a little more of their freedom are *Times Square* and *Ladies and Gentlemen*, the *Fabulous Stains*, in which movements made up of preteen and adolescent girls snowball out of the awkward, angry struggles of misfits who aren't making it work in the straight world.

In *Times Square* (1980), two girls meet cute in a psychiatric hospital. To the tune of "I Wanna Be Sedated," juvenile delinquent Nicky Marotta (Robin Johnson) convinces her upper-Manhattanite roomie, Pamela Pearl (played by Alvarado!), to split the scene. They peel out in a wailing, hijacked ambulance to take over Times Square before it gets taken over by the cleanup crew — headed up by Pamela's smarmy politician father.

Is it every girl's fantasy? It was certainly mine, long before I saw *Times Square*, movie or location: Run away. Make my wardrobe out of other people's expensive trash. Make my home in an empty building where I could change the decor every time I returned from dumpster diving.

The two girls form a band called the Sleaze Sisters, with Nicky at the mic. Within days Pammy's become an angle for journalists covering city hall and the Sisters are getting guest time on the late-night radio program of a DJ named

Continued on page 44



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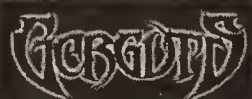
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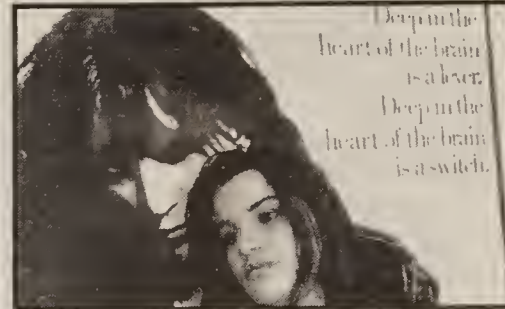
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rock  
on film



Modern rock girls: Shelly (Molly Gross) and Suzy (Marisa Ryan) play music for the cause in *Slaves to the Underground*, and *All Over Me*'s aspiring guitarist Claude (Alison Folland) finds inspiration in an idol.



## Skunk

From page 43

Johnny LaGuardia (Tim Curry), who is, in his own fashion, dedicated to the sleaze. Their songs go out to young girls in bedrooms across the five boroughs. Punks and baby dykes and riot grrrls in the making all turn out dressed in garbage bags for one final night of sleaze and mayhem, with Nicky and Pammy staking out the top of a marquee and making their rock and roll stand while Nicky's social worker and the cops close in below.

The meltdown leading up to the concert is hard to explain. In a fantasy in which two little girls can survive with immunity, even flourish, on 42nd Street, why does the party have to end? Maybe because director Allan Moyle didn't know how to take it any further without explaining that what Nicky really wanted was to get in Pammy's knickers. Or maybe because he wanted a full circle instead of a dramatic arc. Or maybe because the Times Square party was in danger of being shut down for real. Lucky for Nicky, it would take a few decades to do the job, and the proto-punks below her clearly understand about mosh pits, because when she jumps, they don't let her down.

The fans of *Ladies and Gentlemen, the Fabulous Stains* aren't quite so even-keeled or kind. Spitting out the twin mantras "I don't put out!" and "I'm perfect!" Corinne Burns (Diane Lane) starts a sulky riot across the Tri-State Area, accompanied by her sister, Tracy (Marin Kanter), and her cousin, Jessica (Laura Dern), ambivalent rebels who eventually join her in her fashion statement but have no idea what she's talking about. Corinne means exactly what she says, though not in the corporeal sense — check out the punk rock shower love halfway through the movie! What she means is "I don't take shit from anyone."

Punk rock shower love doesn't last too long. A misunderstanding leads to a pilfered song, which leads to one angry punk using his opening-act slot to rev up an audience of Skunks. Which would be fine, but his critique of consumerist society is aimed directly at Corinne's stripy head. The breakup is no big deal. He's kind of a dud (though the rest of his band is one part Clash and two parts Sex Pistols). The problem is when the mob of angry 14-year-old girls starts lobbing cans of hair dye at the stage. One explodes in Corinne's face — get it? stain? — and she stands there onstage white-faced, incredulous, scared, enraged.

This is, only two years after *Times Square*, undeniably a more cynical take on teenage rebellion in the limelight. Two news anchors glom on to the scene, forming a sort of idiots' Greek chorus, and the finale is a tacked-on-looking, early-MTV-style video of the Stains doing their best impression of shiny happy. It makes little sense in view of the penultimate scene — which leaves Corinne in some suburban gutter, loathed and deserted by her former screaming fans. Still, not all the Skunks get rid of their stripes. A couple of them ride off on a motorbike together in full regalia while Corinne stands and stares at them. She doesn't look inspired, but they do.

The sad thing is that I think Corinne really is pissed. For her that means tearing apart what she looked like before and saying she's perfect now; it means stealing songs from people who look like they're fucking her over; it means using gullible media types to get what she wants, which is anything more than what she has.

## Mixed messages

I got off the couch eventually. *Georgia*, with Mare Winningham as a successful, adored folk rocker and Jennifer Jason Leigh as her junky, alcoholic, down-and-out sister, proved to be too much dreary heartbreak and familial dysfunction even for me. I took a shower and left the house for a visit to the multiplex, tensing up for some girl-power rock. I should have stayed home and watched *All Over Me* for the fifth time.

One thing I'll say for *Josie and the Pussycats*, though: where all those other rock girls battle and eventually lose, the Pussycats (played by Rachael Leigh Cook, Tara Reid, and Rosario Dawson) win the entire pot, just as you'd expect from warmhearted Hollywood. Record-label evildoers Parker Posey and Alan Cummings are vanquished, Josie gets her boy, and the Pussycats save the youth of America from subliminal messages mixed into their Top 40; the kids learn to buy stuff because they want to, not because they're told to. The movie uses product placement to satirize product placement, which is indeed a crack-up. Coke, Reebok, and other top-billing stars must have been really upset about being the Target — sorry, target — of such an acerbic critique of our consumption-driven culture. Talk about putting out ... I hope it amused all those people who strolled through the Metreon to get to their seats.

It's funny how each movie handles concerns about individuality and consumption. *Times Square* barely gives it a thought, positing that a cool image is 12-year-old girls flocking in trash bags to 42nd Street to see a rock concert on a rooftop — even if they're all wearing the same color trash bag. By the time we get to *Josie*, "be yourself" is the glaring central message of the film, and we're being asked us to trust a girl wearing expensive trash and a \$200 haircut when she sweetly, insincerely tells her fans to take off their kitty ears, listen to the music, and decide for themselves. Even though the Pussycats win the adoration of the masses mainly through mind control, it turns out to be OK because they really deserved it anyway! All they ever wanted to do was rock.

I went home and cued up *All Over Me*, a movie in which nobody's selling anything, bands don't break up, unhealthy relationships end, and Mary Timony from Helium and Leisha Hailey from the Murmurs play music together in a band called Coochie Pop.

Later I heard *Josie and the Pussycats* didn't do so hot. Maybe someone at Paramount should consider releasing *The Fabulous Stains* from whatever vault it's immured in. I think the public is ready. Though given that I've been watching the last two decades of girls in rock from my living room couch for a month, probably no one should take my word for it. ❖

Lynn Rapoport is a Bay Guardian music columnist who just took her first bass lesson.

## On the couch

Rock 'n' Roll High School  
(Allan Arkush, 1979)

Times Square (Allan Moyle, 1980)

Ladies and Gentlemen, the Fabulous Stains (Lou Adler, 1982)

Streets of Fire (Walter Hill, 1984)

Light of Day (Paul Schrader, 1987)

Some Kind of Wonderful  
(Howard Deutch, 1987)

Satisfaction (Joan Freeman, 1988)

Georgia (Ulu Grosbard, 1995)

Bandits (Katja Von Garnier, 1997)

All Over Me (Alex Sichel, 1997)

Slaves to the Underground  
(Kristine Peterson, 1997)

10 Things I Hate About You  
(Gil Junger, 1999)

Almost Famous (Cameron Crowe, 2000)

Get Over It (Tommy O'Haver, 2001)

Josie and the Pussycats  
(Harry Elfont and Deborah Kaplan, 2001)



# Crown heights

One thing I've noticed about Bay Area subculture is that we favor do-overs. Hated Christmas as a kid? Dress up like Santa Claus and run through Chinatown getting your jackass on with 150 other Santas. Easter was a boring mess of church and taffeta? Fashion some mutilated stuffed bunnies into a stone-cold Easter freak costume and throw a zany art show. Golf represents the pinnacle of suburban assimilation and certain khaki-coated death? Not when it's played in North Beach bars and alleys. Never getting married? Brides of March. Always wanted to be in a parade? Take your pick. Feel like every single holiday you might have enjoyed in your adult life has been vanillafied, prepackaged, and shoved back down your throat? Go out to the middle of nowhere and throw a mind-blowing arts festival that eschews commercialization, period. In this town the reworking of holidays and the exorcising of personal demons go hand in hand.

This is why, with great joy, we raid the thrift store on Friday in search of perfectly horrible poofy dresses for SpaceLounge's Burning Man camp-building fundraiser, PromLounge. Scoring a passel of nauseating satin-and-lace creations for two or three bucks each (all of which, it is agreed, still aren't as ugly as our original prom dresses from back in the day), we tell horror stories and fashion corsages from giant fake dew-dropped roses. Nightmares relived, we head out, certain that it's gonna be better this time.

The large patio at Cafe Cocomo is empty and wet, and we pause outside the entrance, taking great joy in singing "It's Raining on Prom Night" at the top of our lungs. Through the door a mass of promgoers lines up for photos in front of a backdrop dripping with swooshes of tulle, streamers, and cheesy fake stars with glitter on them. The look on people's faces as they pose arms-around-waist evokes far more self-assuredness than any high schooler's prom-picture face could possibly possess.

Many attendees tonight have never been to a prom at all, I keep overhearing. Everyone expresses themselves according to what they feel they must relive — some choosing to represent the "Fuck you all, I'm cool now" school of fashion, others leaning toward "You think I'm a dork? I'll show you dork." Sexually ambiguous, decidedly casual, perfectly frumpy, surreally formal, disappointingly unimaginative, painfully period correct, unrepentantly pastel abusing — they're all here. A couple in matching Billy Bob teeth — she an awkward preteen, he a third-rate Vegas singer — take a turn, their outfits so putrid that partygoers snap their own pictures alongside the official photographer. A heated round of French kissing in front of the backdrop by a sun-

glasses prom king and queen (one of several such couples) elicits cheers.

In the main room streamers and balloons and table centerpieces add authenticity, and a huge net of balloons looms overhead, ready to drop. A banner that reads "A Night That Will Last Forever" frames the stage where the DJ spins. The only noticeable anachronisms and otherwise odd elements at this "prom" are the sophisticated breakbeat music, the visuals being projected onto a side screen, and the full bar.

More than promgoers, too, there are Spicols, janitors, Santas, tennis players, corseted maidens, pimps, princesses,



PromLounge: A night you'll never remember.

unwed mothers, and frowzy chaperones. (Sadly, no Carries.) And queens, queens — lots of girls have been waiting for an occasion to wear that tiara that's been sitting on the shelf for years. Dancers geek out on purpose and admire one another's outfits. Sheila E's "The Glamorous Life," and then *Saturday Night Fever*'s "Night on Disco Mountain," move the crowd to absolute, unfettered joy.

The announcement is made that a prom king and queen will be crowned, and an expectant woman picks her date's considerable afro with his toilet brush. There is a crowning, there is a king-and-queen dance — but the beautiful thing is that, this time around, nobody cares. A torrent of gayboy disco gives way to Animation's "Obsession," and the balloons drop. The crowd swarms in, determined to pop every last one of them, and Cross Dressing Droog, bedecked in a dog collar with four-inch

spikes, falls melodramatically to the floor and pecks at them like a chicken. The DJ mixes then and now — kick-ass house plus Wham's "Every thing She Wants," then kick-ass house plus Eddy Grant's "Electric Avenue." It serves as a welcome aural reminder of what was, and what is. Thank you, SpaceLounge.

Sunday night the Fillmore brims with excited fans who all snapped up tickets to the evening's show before one could blink an eye. Iggy Pop blazes onstage, commandeering the sold-out crowd with a stripped-down punk rock showmanship that remains unparalleled since he first dropped his pants in public.

The hits are all played: "Real Wild Child," "The Passenger," "I Wanna Be Your Dog." Iggy Pop is, as he was, scarily skinny, hyperactive, longhaired, shirtless, feline, aquiline, sinewy, tight-pantsed, self-assured, casually sidling downward into the welcoming crowd, casually being retrieved by worried bodyguards, spinning around in circles with childlike abandon, pees twitching, one elbow band that ostensibly holds in his overworked veins, one hip always jutting out when standing still, spouting off idiot-savant-style about justice and government and idiots and beauty and power.

My companion, who frequently touts *Velvet Goldmine* as the best soft-porn movie ever made for straight women, is overjoyed. "I wish men like Iggy Pop and David Bowie would be more objectified as a rule," she says, swooning. "I wish more men would feel compelled to emulate them to the point of surgery. I am not even fucking around." The band launches into "The Passenger," the venue's giant disco ball flares up, and she dorks out completely. "I want to be his dog!" she screams.

The one we've all been waiting for, "Lust for Life," happens, and Iggy Pop asks if some people want to come up and dance onstage. They do. It gets anarchic and moshy, but somewhat still scripted-seeming, the participants all so punk-rock-perfect it might as well be a movie set. He instructs everyone to do one of his characteristic spastic dances, then casually MCs the chaos, then blends, absorbing hugs and mosh-pit shoves with the same aplomb, once again calmly fainting backward into the foray below as security guards panic around him. For the encore he covers Iron Butterfly's "In-A-Gadda-Da-Vida," jumping on top of the bass rig, mock-fucking it, and jumping back down to sing as if nothing's happened. He is the epitome of epitomes, the father of punk. He fails to drop his pants, which causes my companion some consternation. But he's a former high-school geek who made it big by just being himself, I remind her, and she seems calmed. Plus, the crowd almost pulled his pants off during that last headsurf, and at least she got to see some crack.

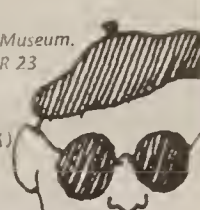
I wonder what Iggy Pop's prom was like. ❖

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# Survivor island

Eureka takes a bus tragedy's survivors on an epic, transcendent ride.

By Edward E. Crouse

Great island filmmakers are rare in the movies. Woody Allen, for instance, is now in his fourth decade as Manhattan's most beloved isolationist. Right now, on Woody's densely cultured isle, Jerry Bruckheimer and cast and crew have blitzed most construction sites, gluing up fake recruiting posters for their latest boom-'n'-bang foray, *Pearl Harbor*. These jingoid images are equally appealing to latent patriotic stripes and fans of limpid stars Josh Hartnett and Ben Affleck (Cuba Gooding Jr., for the record, looks best in the Pierre et Gilles paraffin lighting of such retro monstrosities).

Other cities, like San Francisco, have lucked out. No fake wars, but they get one truly great island movie. While it is scarcely "this summer's money shot to beat" (*Entertainment Weekly's* beefy handicap for *P.H.*)—Shinji Aoyama's *Eureka* is pretty damn stunning itself. A becalmed, open-ended antithesis to the impending unbeatable rah-rah of *Pearl Harbor*, it arrives as part of a Shooting Gallery touring show, and it is both an exem-

plary portrait of Fukuoka island (the southernmost in the Japanese chain) and the best example of relaxed, elastic storytelling in recent years.

One of *Eureka's* first lines is telepathic: "A tidal wave is coming. I can feel it." A young girl "says" this line to her brother, setting a fairly ominous tone. On this humid day, six people on a bus are going to be killed by a psycho businessman in a sudden, unpremeditated attack, setting up the trauma that tinges the rest of the film. For about three and a half hours Aoyama centers his agile epic on the survivors, gliding through years, emotional tissues, people living alone on a mental island, and, up until the last hour, he admirably avoids the pain of trying to wrap things up. In the end, 217 minutes is scarcely enough to do these taciturn people justice.

The aforementioned bus-jacking leaves only three survivors: the driver (Koji Yakusho) and an adolescent brother and sister (real-life siblings Aoi and Masaru Miyazaki). *Eureka* traces the veins of shock, muted paranoia, and delusion that accompany

surviving, not to mention expressively catching the feel of island living in all its buzzing, eerie overgrowth. The adolescents are almost silent, and their moist-eyed irregularities in the two post-bloodbath years blur the line between survivors and victims (their father dies in a car crash in the meantime). The bus driver, Makoto, has also willed himself into a living cadaverousness, drifting around the island, avoiding his wife and children. When he returns to the town where it has all happened, he discovers himself to be the prime suspect in a serial killing case. While he becomes a regular guy again, his wife files for divorce and meets him later to say, tearfully smiling, "You really are a monster." It is one of *Eureka's* truest scenes.

Besides Fukuoka itself, another star from *Eureka* is Albert Ayler, the squonky free jazz saxophonist who graces the soundtrack. Ayler was fond of plastic reeds, an element that gave his sound an elastic, unpredictable attack and sometimes a gentleness. Aoyama is no less bent in his preferences, lurching his movie into areas one couldn't have

PHOTO COURTESY OF SHOOTING GALLERY



Alone together: *Eureka* follows three trauma survivors (shown here, Aoi Miyazaki, left, and Koji Yakusho) through a period of isolated grieving.

foreseen in the first hour, modulating from a victim story to a murder mystery to a freed-up road flick. Starting the third hour of the movie with a shot of the driver, the brother and sister, and their buffoonish cousin looking like gunslingers—each with quirky sunglasses—as they trek up a hill dotted with cows, Aoyama takes full advantage of the running time to emotionally remake his characters.

Aoyama throughout keeps a lyrical distance, filming most of the surroundings in medium to long shot. Tinted in a bleached sepia tone, *Eureka* brilliantly catches the semivisible pollen and dust buzzing in the air, often using weird foliage (such as a stalk that oozes white

goo when cut by a golf club) and menacing, winding hills to sympathetic effect. As existentially skeletal as any Monte Hellman western or Wim Wenders road film, *Eureka* wields a scattered, elongated beauty that makes a stark, winning impression. Though perhaps a tad anxiously influenced by those directors, not to mention Dostoevsky and Edward Yang's *A Brighter Summer Day*, Aoyama has created a set of small miraculous scenes worth experiencing in all their expanded, aired-out beauty. ♦

'Eureka' opens Fri/4, Lumiere Theatre, 1572 California, S.F. See Movie Clock, page 99, for show times.



From behind bars: Nargess Mamizadeh, Fereshteh Sadr Orafi, and Maryiam Parvin Almani play three of *The Circle's* Iranian women at the margins of the law.

In the opening sequence of Jafar Panahi's *The Circle*, a grandmother stands before the door of a maternity ward. At first, the image would seem to suggest the circle of life. The camera lingers close by, directly behind the head of the old woman, her black chador in arresting contrast to the white walls of the hospital. Apparently unable to believe her ears, she asks again about the birth of her grandchild. The answer both times is the same: it's a girl. She complains that the child will bring grief to its mother, whose in-laws were led to expect a boy. Greatly agitated, she wanders out of the hospital and into the street. What we had ex-

pected to be a joyous occasion turns out to be the opposite.

Outside in downtown Tehran, the camera lets the grandmother go and remains with a group of young women. They too appear anxious, though the reason unfolds only gradually and incompletely. We follow two, Nargess and Arezou, as they flee at the sight of some policemen. We understand they are recently out of prison. Possibly they have escaped. They split up, and now we follow Nargess, alone in the city. From her we pass to a young widow who needs an abortion, then to a mother who in desperation abandons her child, and finally to a blasé prostitute, until the

# Circle of strife

Jafar Panahi's girl-centered cinema grows up. By Robert Avila

film circles back and brings them all together where they started: in a jail cell. It's apparent by now that the first scene was a prison hospital; the film implies some of the women may have literally started out behind bars.

With this bold gesture, Iranian filmmaker Panahi departs from the child-centered stories of his last two features, *The Mirror* and *The White Balloon*. At the same time, like other examples from that now familiar genre, those films explored in subtle ways issues of authority and moral choice that are continued in this new work. *The Circle* describes a harrowing reality for women outside the circle of respectability. It's as if Panahi's willful little girls were older now, beyond the protection of childhood innocence, and his filmmaking more confrontational as a result. The handheld camerawork and visceral acting lend realism that is only partially unsettled by the contrived, round-robin nature of the narrative. But if the device of following one character after another is a little distracting at first, it is at least thematically consistent. The camera forms the links in a chain, remaining con-

spiratorially close to characters whose palpable desperation pervades the screen with a sense of impending doom. And yet no clear villain emerges, at least not one with a human face. The enemy is abstract and at a distance, if inescapable in the end.

Cleverly, Panahi uses the simple desire to smoke (which can be awkward or even impossible for Iranian women to do in public) to register the ongoing aggravation of his characters and the prosaic nature of their daily torment. This is a system that inflicts continual discomfort. More than patriarchy is at work here.

Together with the release of Bahman Farmanara's *The Smell of Camphor*, the *Fragrance of Jasmine*, *The Circle* may augur a new, more overtly social and political direction in the Iranian cinema that has been reaching and wooing Western audiences for more than a decade now.

So far, *The Circle's* audience and acclaim have come chiefly from outside the country. Not surprisingly, Iranian authorities chose to ban the film. But while Panahi's subject is ostensibly Iran, the themes extend beyond it.

Lest we miss the film's larger implications, consider that Panahi himself was just this month prevented from accompanying his film from Hong Kong to San Francisco by the law that demands all Iranian nationals be fingerprinted upon arriving in the United States. Having refused in the past to submit to this demeaning categorization of all Iranians as potential terrorists, Panahi would generally receive a waiver of the requirement. Today, however, the Bush administration insists on a blanket policy that allows no exceptions no matter how well-known or respected the personage. As a result, Panahi not only gave up a trip to the United States this year; his trip to the Buenos Aires Film Festival was derailed by the same law, which also stipulates that all Iranians must produce a transit visa to pass through JFK. In a circuitous nightmare induced by the bureaucracies of capricious states, he found himself ultimately sent back to Tehran. ♦

'The Circle' opens Fri/4 at the Opera Plaza Cinemas, S.F., and Shattuck Cinemas, Berk. See Movie Clock, page 99, for show times.



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## LIGHT AND DARK

The Rafael revisits Bergman's *Persona* as well as its cinematographer. By Dennis Harvey



Acting out: Liv Ullmann and Bibi Andersson cross boundaries in Bergman's *Persona*.

It now seems appropriate that Ingmar Bergman hit international consciousness in the 1950s, taking film to the analytical couch just as it was suffering a midlife crisis brought on by complacency and that annoying upstart television. More than anyone before or since, Bergman convinced vast audiences that film was indeed art, and that it could provide a Rorschach-blot map of the soul — whether his, ours, or both.

Semiretirement and cultural climatic changes have since pushed Bergman just far enough out of fashion that he's taken for granted without being examined much: the countless backlogged books, lectures, and thesis studies gathering dust on top of his reputation act as both protective seal and repellent. An unspoken current consensus is that he's important but *not fun*, a concept to be grasped rather than experienced — kinda like Saint Augustine or *Beowulf*. Irony and style matter more now than they ever could in Bergman's world, where questions of God and marital fidelity weigh as solidly, and heavily, as rocks.

For those who want a little winter-of-the-soul dose to tide them through beach season, the Rafael Theatre is offering a cold two-pack: the new documentary *Light Keeps Me Company* and a restored version of 1966's quintessential *Persona*.

*Light* is really about Sven Nykvist, Bergman's fabled longtime cinematographer; it was made by Carl-Gustaf Nykvist, Sven's son, and suffers all the pitfalls of tact and flattery that come with being too close to a living subject. Not that the elder Nykvist is much help. He's been retired since progressive aphasia began to impair his language skills in 1997, and his customary modesty and even temperament are now heightened by near-silence.

Thus everyone else talks about him. The everybodies in question prove about as insightful as you'd expect: famously self-absorbed Bergman is touching when he allows that the only thing he misses about directing is "working with Sven"; their onscreen collaborators Liv Ullmann, Erland Josephson, and Bibi Andersson remember him as both mediator and faithful ally. Woody Allen, who used Nykvist several times, seems awestruck still.

As Bergman put it, cinema's greatest (or, perhaps more accurately, highest)

achievement is its "conquering the human face." No filmmaking duo ever devoted themselves so assiduously to that task, or got so far with it, as Bergman and Nykvist. The process must have been grueling at times — certainly for the actors — but often their camera seems to be staring so deep into a performer's stripped psyche that voyeurism, intimacy, and viewer identification become inseparable.

*Persona* is perhaps the most extreme example, even if its then-groundbreaking dreamplay now looks schematic as well as experimental. Ullmann plays Elisabeth, an acclaimed actress who freezes onstage during a performance of *Electra*, then sinks into a prolonged, mute withdrawal. Months later she's shuttled off to a seaside house in care of nurse Alma (Andersson), who fills the silence with a life's worth of previously suppressed, confessional babbling. But the trust Alma assumed is violated — she perceives that Elisabeth may simply view her as "research," another "character" whose essence can be vampirically drained and absorbed. The two women's "roles" begin to blur — metaphorically and, in visual terms, literally — as power, rejection, and insecurity destabilize them.

This "new" *Persona* restores a few elements long missing from most available prints: the glimpse of an erect penis amid opening avant-garde montage, a longer version of Andersson's famous monologue about unfettered sex on the beach, more extensive subtitle translations. At our moment in time Bergman's toying with identity seems less fascinating, and his personal agenda (especially the accusatory stance toward absent or chilly mothers) more transparent, than it once did. Still, *Persona* is an Everest you can never climb the same way twice. Nykvist's diffuse lighting, the actresses' absorbed faces in countless startling close-ups, the tabula rasa of institutional walls and film (which Bergman occasionally "breaks down" fourth-wall style) itself — these comprise elements of a self we recognize without ever quite "knowing," a slippery slope that's as discomfitingly familiar as ever. ❖

'*Light Keeps Me Company*' opens with 'Persona' Fri/4, Rafael Film Center, 1118 Fourth St., San Rafael. (415) 454-1222. See Rep Clock, in Film listings, for show times.

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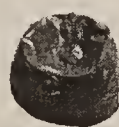
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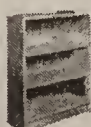
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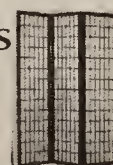


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# 'Big' fun

Charles L. Mee's Aeschylus update is a knockout. *By Brad Rosenstein*



**Fifty brides for fifty brothers:** Director Charles L. Mee gathers the fragments of *The Suppliant Women* to create a dizzying series of male-female confrontations.

After years of his being classed as an "alternative" playwright, the world is finally catching up with Charles L. Mee. His work is certainly no stranger to the Bay Area, thanks largely to the Fifth Floor and director Kenn Watt, whose 1995 production of Mee's *Orestes* remains a high-water mark of local experimental theater. Watt and company's further artful rendering of Mee's *Summertime* with the Magic Theatre last season provided a tantalizing glimpse of the playwright's latest phase — a man captivated by love — and the premiere of his *Big Love* at last year's Humana Festival brought him tremendous mainstream acclaim.

Director Les Waters and much of the original cast from that premiere are reunited in this coproduction by Berkeley Rep and Long Wharf Theatre. Inspired by Aeschylus's *Suppliant Women*, Mee's play exuberantly transposes the story to contemporary Italy. Fifty Greek brides arrive at the house of the wealthy Piero (J. Michael Flynn), seeking sanctuary from the 50 cousins to whom they've been unwillingly contracted in marriage. Piero cautiously offers to protect the women but caves in when the grooms arrive in pursuit. The women decide to submit but make a pact to kill all their husbands on their wedding night; all but one follows through.

Mee brilliantly extrapolates from the surviving fragments of Aeschylus's trilogy to create a dizzying series of confrontations between the play's men and women, leading up to a trial in which love itself bellies up to the bar. All streams of culture — high and low, ancient and modern — run in-

termingled through Mee, so it makes perfect sense that his Greek tragedy smacks equally of Chekhovian comedy, an overheated rave, Rodgers and Hart, and smackdown wrestling. These love warriors literally take to the mat, slamming their bodies into the padded pink floor of designer Annie Smart's gorgeous fever dream of a set, flinging themselves across the stage in paroxysms of love and despair.

Although we get treated to cascades of highly articulated arguments about the sacrifices and glories that love entails — ranging from the specious and self-serving to the generous and thoughtful — these characters are engaging in a dialogue that is anything but Platonic. Their "philosophical" questions burn with flesh-and-blood urgency, and so it's fitting they should send these ardent sophists into orbit. Many of *The Suppliant's Women's* limitations — its declamatory speeches and overreliance on choral odes — here largely become virtues. I don't think I've ever seen the form of strophe and antistrophe rendered with so much playful erotic juice.

Waters, who also helmed the first-rate *Glengarry Glen Ross* at ACT earlier this year, brings an almost unlimited physical inventiveness to Mee's work, finding the internal logic that can transform a world-class bitch session into an awkward love scene, that can segue from an earnest rendition of "Bewitched, Bothered, and Bewildered" to a man flinging buzz-saw blades like ninja stars. The performances are a bit uneven, which gives the male characters a disproportionate edge: Bruce McKenzie as a passive-

aggressive suitor and Mark Zeisler as the ferocious legalist of the crew are both standouts, and Lauren Klein is superb as both a severe Italian mother and a piliated matron.

In many ways Mee seems to be rewriting the same play over and over — often literally. He liberally incorporates bits and pieces of earlier plays in subsequent ones, just as he continually recycles the deliberately stolen words of numerous other writers. (Valerie Solanas, who had a major role in *Summertime*, has a walk-on here.) But the good news is that Mee's play just keeps getting better — funnier, wiser, deeper, stronger — so it's no surprise that he's finding ever greater audiences now as well. The darkness and violence of his earlier work are still very much here, but largely to throw into relief a palpable sense of joy and wonder.

And for all his work's delicious randomness, it continues to gain both structure and narrative drive. *Big Love* is an undeniably millennial play, but it has a Grecian balance and symmetry undergirding its wild, loopy rhythms, the tug of serious love work getting done. Berkeley Rep knew what it was doing: *Big Love* is an inspired companion to Aeschylus's *Oresteia* playing next door. For all these plays' beautifully crafted arguments, both these productions seem to be saying that there are all kinds of justice and that we need to think with much more than just the mind to discover them. ❖

**'Big Love.'** Through June 10. Call for schedule. Berkeley Repertory Theatre, 2025 Addison, Berk. \$15.99–\$51. (510) 647-2949.

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# Hazy memory

June Watanabe's latest doesn't quite cohere.  
By Rita Felciano

PHOTO BY ANDY MOGG



Mourning and wonderment: 5/15/45 — *The Last Dance* (with, from left, Kimi Guthrie-Kupers, Jose Navarette, and Debby Kajiyama) draws on the experience of Japanese Americans placed in internment camps during World War II.

**O**n the way into the theater for June Watanabe's 5/15/45 — *The Last Dance*, audience members are offered a handbill, "Instructions to All Persons of Japanese Ancestry." Holding in one's hand the reprint of a document which so profoundly affected a whole population and shamed the nation feels almost obscenely voyeuristic. It's certainly the most chilling event in an evening of mourning during which Watanabe commemorates, in her words, "what man does to man."

5/15/45 is a piece about memory: floating bits and pieces of recognizable facts, half-forgotten incidents, maybe even some imagined events. These memories surge momentarily into consciousness only to recede. Watanabe, who as a child spent World War II in an internment camp, often seems to give us a child's perspective, a sense of wonderment and incomprehension. A profound sense of loneliness also pervades this community, surrounded by watchtowers that glare down on it incessantly.

Those who expect an accusatory political statement will be disappointed. This is not Watanabe's way. Throughout her career, she has embraced nuance, understatement and strong formal values over overt expressionism. 5/15/45 is very much of this ilk: quiet, contained, at times almost minimal. Watanabe clearly knows the power of silence and stasis.

Watanabe also has a penchant for collaboration, and she carefully chooses whom she works with. To pay for a 17-member swing band (George Yoshida's J-town Big Band) whose main function is to perform for the public dance following the formal presentation may strike some as

foolish. As a symbol of healing, the extended community dance idea may not be original, but it works.

Alvin Curran's score for 5/15/45 is perfect: mostly drones, sirens, and some band music, but also collages in which you can't quite figure out whether you are hearing flocks of birds or muffled human voices. On three occasions the live brass step in to play short fragments of sliding pitches, and they sound like ancient winds. Alexander Nichols, surely one of the Bay Area's most gifted lighting (and now set) designers, has constructed minimalist towers with blinding fluorescent tubes topped by an incandescent bulb that stared Big Brother-like into the compound. Sandra Woodall has costumed the women inside the camp in combinations of red; Watanabe herself is in white, the color of mourning in Japan.

5/15/45 is divided into three parts. The first is an ensemble section during which Watanabe and Frank Anderson walk slowly around the camp's periphery (the rectangle created by the audience sitting along two sides of the performance space), as if searching for memories still floating around. This is followed by a lengthy duo for Watanabe and Anderson, in which they momentarily come together only to float apart again, sometimes covering their foreheads, sometimes their ears. Yoshida's live recollection of the camp experience and the swing band that he started there accompany the duo. The piece ends with the community dance.

The ensemble choreography for the six dancers (Hilary Bryan, Augusto Ferriols, Dawn Frank, Debby Kajiyama, Jose Navarette, and Stacey

DeAnne Williams) consists primarily of a dozen or so fragments of simple gestures and moves — floor rolls, slow unison walks, soft running steps, baseball slides, a child's skipping that the dancers seemed to perform at will. It also looked like Watanabe has left some room for invention of action. Recurring unisons — group movement toward the barbed wire, spread-eagle twirls on the floor, moments of stasis — set up a kind of rhythmic structure. Individual moments also call for attention: Navarette's corkscrewing duet with Kajiyama; Frank's reaching into thin air and shaking a memory out of her head; Bryan and Ferriols pushing at each other like puppies; Kajiyama forlorn in a sea of suitcases.

Made up of many small parts that somehow have to cohere, such loosely constructed choreography demands, but does not get, distilled performances. The dancers for the most part execute their steps accurately. In other words, they do what they're told, but they don't move with an internal focus to animate the lightest of gestures. Rarely, if ever, do they successfully convey a sense of evanescence. They are best in the unisons, which impose a trajectory and sense of cohesion. Some blame may be laid at the feet of Watanabe's overly open choreography. But she might also need differently trained — Butoh? — dancers. The energy and concentrated attention that come out of Watanabe and Anderson's much more restricted vocabulary isn't attained by the rest of the cast. ❖

**'5/14/45 — The Last Dance.'** Fri/4, 8 p.m., UC Davis, Lower Hickey Gym, 1 Shield, Davis. \$5-\$7. (530) 752-4936.



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**Party crashers:** Bevin Kelley and Kristen Erickson of Blectum from Blechdom — who wear a one-piece, two-person costume onstage, converse as a unit, and apparently bathe together — hit the Electronic Music Festival.



## It takes two

Blectum from Blechdom — Bevin Kelley and Kristin Erickson — make lo-fi sampladelica that brings a pop vibe to the sometimes arid world of electronic music. *By Derk Richardson*

Bevin Kelley is showing off her home studio, located in one corner of a bedroom dominated by an oversize modern desk-and-shelf combo. It's a compact affair that befits a mobile 21st-century electronic musician — a couple of samplers, a small mixer, a MIDI synth module, an iMac, and a turntable. Kelley, who records and performs as Blevin Blectum, one-half of experimental duo Blectum from Blechdom, picks up a Game Boy and starts manipulating the microscopic joypad with the dexterity of someone who grew up in the post-Pong era of handheld entertainment. Teeny squares pop up on the screen, and as she rearranges patterns and moves dots around, music bleeps from her computer speakers, original music that Kelley is creating on the spot, thanks to a synthesis-and-sequencing program called Nanoloop, which a student in Germany developed to turn Game Boy into a musical instrument.

As Kelley demonstrates pitch-bending, her creative partner, Kristin Erickson, a.k.a. Kevin Blectum, sorts through a pile of old LPs: Abba, Aphex Twin, Christmas favorites, bell choir music, and an autographed copy of an offbeat children's album by Jim Kopp and Ed Brown that Kelley found at a yard sale. If they haven't already, sounds from those old records will work their way into the bouncy, noisy, texturally dense, rhythmically edgy, and intentionally "sloppy" music ("lo-fi sampladelica," says the *Wire*) made by Blectum from Blechdom.

For their CDs, including *The Messy Jesse Fiesta*, on Berkeley's deLuxe label, and *De Snaunted Haus*, on Tigerbeat6, BFB have edited hours of material down to short, condensed tracks that in various ways bridge the worlds of techno, academic "new music," and Negativland-ish sonic collage.

Live, wearing a one-piece shared costume, BFB dynamites the bridges with structured improvisations, using samplers, laptop computers, and electric keyboards. On May 6, BFB brings all that, plus a whole lot of playful punkish attitude (resonating in such song titles as "Porn Cob Wand," "The Fancy Torture Chamber," and "I Miss My Toes, You Didn't Take All of Them Did You?"), to the final night of the second annual San Francisco Electronic Music Festival.

As Kelley and Erickson reveal during an interview at the Oakland apartment Kelley shares with avant-garde cellist Danielle DeGrutolla, they're happy to join the party but feel like reluctantly invited guests.

"We think it's kind of ironic," the fast-talking Erickson explains. "Giving a gig like this to us is kind of a joke. Holy shit. It's the fact that we fit into this group and yet feel so despised by them at the same time. I can't group everyone together, but there's so much weird tension that we feel for doing pop music and rhythmic stuff and having the anti-wank vibe that we have."

In what is the duo's highest-profile concert since Kelley and Erickson accidentally but permanently joined forces

at Mills College in fall 1998, BFB shares billing with such veterans of Bay Area experimental music as Maggi Payne, Bob Ostertag, Fuzzy Bunny (Chris Brown, Scot Gresham-Lancaster), John Bischoff, Miya Masaoka, and Carl Stone, among others. Erickson hypothesizes on why she and Kelley were invited: "I think if we didn't get press from somewhere else, we wouldn't have gotten booked at all. Am I spreading rumors? Is that bad to say? It's how I really feel. I was also really drunk after a show one night, and I went up to Carl Stone afterwards [to talk] about SFEMF, because I kind of protested it last year, because I just thought it was like such an inbred little circle, and San Francisco Electronic Music Festival was a bogus name because there was so much electronic music that they were ignoring. I remember going up to him and being like, 'You know, next year you should try to expand your stuff.' I think they probably needed more women; maybe they needed some pop acts. I think maybe we sort of brainwashed them a little bit — with our sex appeal and our youthfulness, and being kind of Mills graduates, that's in the circle enough; we kind of slept with our sisters. I'm just kidding."

Erickson and Kelley have had extensive classical training (on piano and violin, respectively). Squirming within the strictures of conventional academia, they found their separate ways to Mills to study under Payne, Brown, Bischoff, Pauline Oliveros, and Fred

Frith. At a Halloween party in '98 Erickson was finishing a solo performance when Kelley started gearing up; a brief overlap became a spontaneous collaboration, and within a few days they were laying down their first recorded tracks together.

"I was telling everyone that I'd had a magical experience," Erickson remembers.

"Awww," Kelley sighs.

"I called my brother [Rob Erickson, of the rock band Adult Rodeo] to make him jealous," Erickson continues, "and told him I'd found someone I could play more intuitively with."

They came up with their group name by combining Blevin, which Erickson started calling Kelley, and Erickson's nom-de-performance, Dr. Spectrum (derived from sphincter and rectum). They couldn't decide on the spelling, so they opted for Blectum from Blechdom ("like the entity from the kingdom," Kelley clarifies). When Erickson asked Kramer (of Bongwater and Shimmydisc fame) for career advice, he told her to change her name to Kevin. That fit with her stance on gender at the time. "At first I was kind of adamant about people not knowing we were girls," Erickson says, "because when I hear that music's made by girls, I listen differently, immediately, and it bugs me that I do that. I wanted to be judged on the male scale, where you don't have to say, 'I'm DJ Miss Ecstasy E. Butterfly,' and you don't have to have boobs on your cover."

The empathy Erickson and Kelley — Kevin and Blevin — forged during their first serendipitous performance informs not only BFB music making, but also the way the two converse. Throw one question at them — such as "What drew each of you to electronic music?" — and you get a kind of hallucinatory call-and-response answer, with voices coming up from behind each other, echoing sentiments, and exchanging leads.

Kelley starts: "I think we were both trying to get away from [classical music]," Erickson interjects] an emphasis on physical technique [practice, I don't want to practice anymore], and electronic stuff is freeing. If you have musical ideas, there's a different kind of technique that doesn't depend on how many hours a day you practice. Still, you have to have some sort of chops [it's more of an intellectual chop than it is a physical chop, which to me is more], it's more fun [more fun and challenging], less damaging [it's less repetitive in certain ways], yeah [like to master physical things], more creative [you have to], for me it's more creative [and you can keep doing different things, different parts of the process], yeah, your tools are always changing [the technology's always changing], yeah [the violin doesn't change too much, pianos make the sound of a piano, but you get to a computer, not only can you simulate all those other instruments, but you've got this whole new never-been-heard-before, and also the way it can overlap with math and physics is really interesting]."

Take that stream-of-consciousness jump-cut modus operandi, inject it with a passion for dance and pop music (Kelley DJed Detroit- and Chicago-influenced house music for a while outside Cleveland in the early '90s; Erickson calls Jad Fair of Half Japanese a "huge influence"), and arm it with a casual mastery of technology, and you have a formula for something that's high concept, gritty, and definitely new under the sun.

But playing pioneer has been frustrating, Erickson admits. "We've made music in a dance club and had people walk out, saying, 'That's the weirdest music we've ever heard.' And then we'd play at Mills, and they'd be like, 'Oh, it's sooo pop.' So we weren't in either school; we couldn't go to a dance club and get people to dance, and we couldn't go to Mills and let them appreciate it."

"We have a hard time playing for sit-down things sometimes," Kelley adds, "but we're not totally made for a dance floor either. We could be made for both."

With two more CDs on the way, one mostly instrumental (a "melody glitch" record) and the other (*Bitches Without Bitches*) with "all the hottest pop songs, every song a single," BFB fosters high ambitions. "To the top!" Erickson and Kelley say, almost simultaneously. "Madonna One and Madonna Two," Erickson exclaims. "I wanna sell out, in a good way. I don't want to apply for art grants for the rest of my life."

"You can do it right, I think —" Kelley says.

"and not sacrifice your aesthetic," Erickson continues, "unless your aesthetic is 'no money.' They should have a class at Mills on how to get your record produced and released, how to promote yourself, how to sleep your way to the top."

"101," Kelley adds. ❖

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## AC/DShe

Wed/18, Paradise Lounge

In my Iowa teenhood, the testosterone-pumping "dirties" seemed to have exclusive reign over AC/DC fandom, screaming around gravel corners in their step-side trucks and snorting meth to the refrains of "Highway to Hell." In the "Big Balls" arena of hard rock as well, the universe was dominated by those with testicles of any size. With a few notable exceptions (Vixen, Heart, Girlschool, Joan Jett, Lita Ford), the cock-rock scene belonged to the boys. Their music was obsessively crotch-centered, scathingly sexist, and incredibly obscene. It was also raunchy, raucous, rowdy and, well, right on the mark for vast numbers of young women like myself, whose love of rock 'n' roll was piqued by AC/DC's pumping beats and crushing sound. I loved the music because of, not despite, its raunchiness, and although I couldn't claim ownership of the gender-specific lyrics, I could identify with the feelings of general malice and hormonal vigor that were cock-rock's driving force. I would sit, sober, in the corners of high school house parties, my hopeless social awkwardness sublimated by the stereo as the sounds of AC/DC's gut-wrenching chords freed my mind from its geekdom.

Fast-forward a decade or so to last Wednesday night at the Paradise Lounge. I'm much more cool, dressed in hep urban clothes and sipping a Jack and Coke. The scene is mostly punkish women eating birthday cake and taking shots of whiskey as a female contortionist flips her way lithely across the stage. An AC/DC tribute band is up next. It strikes me that the onstage success of a given cover band depends on a few simple factors: the strength of the original artist's material, how much that material means to the audience in attendance, and the cover band's ability to successfully imitate their predecessor while performing that material. Meanwhile, the audience gets to have a good laugh at the pathetic dorks pretending to be godlike rock idols. Unless, it occurs to me, some-

thing else is put into the mix ... unless an extra dimension is added by talented and savvy tributeers.

The lights go down. Through the thick air I see the silhouette of a five-piece rock band. The strains of "Shot Down in Flames" scream through the room. The fingers of my right hand involuntarily form the shape of devil horns. My fist starts pumping in the air like a mullet-sporting hessian's. The rhythm section is tight, and as the lights go up, the lead singer belts out a "Yeeeeeeeeeaaaaah!" I snap out of my rock 'n' roll fantasy long enough to realize that standing before me is not the AC/DC of my youth but a group composed of solid local rock talent (from the Bobbyteens, the Gargoyles, and the

Angry Samoans). They're walkin' the walk and rockin' the rock. And they're all female. So female.

Lead singer Bonnie Scott powers through a greatest-hits set including "TNT," "Girls Got Rhythm," and "Problem Child." Her creme-rinsed hair falls over the shoulders of her denim pantsuit as she throats her way through AC/DC's scintillating filthy lyrics. Lead guitarist Agnes Young absolutely wails during her solos, wearing her antecedent's trademark school tie with a plaid micro-mini. Incredibly energetic and well-rehearsed, AC/DShe avoid stylistic or lyrical timidity. By the time they finish their 10-song set with a rendition of "Whole Lotta Rosie," the ecstatic crowd is screaming for more. (Ali Neff)



Have a drink on her: Tribute band AC/DShe's Bonnie Scott brings on the raunch rock.

## Paula Frazer

Indoor Universe (Birdman)

Maybe it's not fair, but I was sold on Paula Frazer's debut album a year before its release, attending most of her solo performances so I could keep hearing the songs. When I finally got my hands on the disc, I was unexpectedly thrown by the big sound that pours from each of her elegant tunes, which she sets to rockabilly rhythms on guitar. Strings, French horn, organ, and kettledrums parade across the album in grand '60s country-pop style without trampling the recording's centerpiece: Frazer's stellar voice. Fans of her former band, Tarnation, are familiar with its haunting beauty — it's the kind of voice that glides across the desert after dark, forlornly searching for the body it once lived in. It's as if Roy Orbison had passed his torch to the lady with porcelain skin and raven hair. She composes with such musical and lyrical breadth that the songs — the bluesy "Mean Things," or "Gone," with Frazer's lovelorn vocals — feel instantly classic. Instead of puzzling over the complexities of the singer's relationships, I can graft straightforward phrases like "Stay as you are to me. Never let the world take you too far" onto my own heavy heart. If all artists could write songs like these, they would. (Deborah Giattina)

## Fabulous Disaster

Put Out or Get Out (Pink and Black)

When a band claim to be going at it "old school," it usually has more to do with not having a URL than with the kind of music they're making, so it's nice to run across a group like Fabulous Disaster. No, they aren't going to change the world with the same four chords, and yeah, *Put Out or Get Out* is proof that smart-ass dyke punks can write lyrics just as crappy as dumb-ass boy punks, but still, we're gonna be pulling for Fabulous Disaster to at least reclaim the tarnished "bad girl" crown back from the Donnas. And *Put Out* is a better disc than the aforementioned yawner's very ungroovy *The Donnas Turn 21*. Why? Maybe it's because we buy into Fabulous Disaster. Maybe it's because they actually look like trouble. Or maybe it's because revenge, broken hearts, broken bones, and assorted personal messes are exactly what the classic recipe calls for. Fabulous Disaster deliver. And when you add up well-constructed, old-school pop savvy, a knack for being able to land on the right effects peddle at the right moment, and nuts-on three-part harmonies, how can you resist? Muffs fans would gush, Ramones fans would understand, and Avail fans would send "they suck" e-mails to their pals. What more do you need for an endorsement? (John O'Neill)



## Snake pit

Here's what I want to know. If your girlfriend is in a corner of the club staring into space, sucking down her fifth beer since you arrived for the sound check, does your power ballad setting the record straight on last week's crockery-smashing have any value beyond energizing the fawning rockers in the front row to throw themselves against the stage? Do people ever get spat on not because it's really punk rock but because they're secretly breaking up with someone while they sing (like when Claire Forlani gets dumped in *Boys and Girls*)? Do other people ever get really sick of hearing live versions of their own romantic foibles, emotional tics, and lines from drunken brawls? Does it ever cross your average lyrical genius's mind that the audience is actually listening?

Either way, I don't understand why ex-Archers of Loaf singer Eric Bachmann doesn't land in the ICU every time his band Crooked Fingers plays out. Maybe touring is the answer, and he just steers clear of the hometown clubs. How else could he get away with writing and performing songs like "The Rotting Strip" (on — naturally — *Bring in the Snakes*), with heartwarming lyrics like "Boredom settled in and I can't take you sober," and "You were a two bit tramp and I was a low life lying scam"?

Assume that it's not all just delayed reaction, processing after the deals went down. Assume that other musicians write songs with the intention of providing solace, keeping something intact that is in danger of fracturing.

Crooked Fingers wants no part of such exchanges. Bachmann's songs, on *Snakes* and on the band's first, self-titled album, refuse to recognize redemption or even consolation. They rip everything down, taking a life and turning it into wrong directions, one-way streets, and places he'll never look back at without regret. Archers of Loaf — also likely candidates for getting clocked by enraged listeners — were not exactly what you'd call a cheery group, but their jaded potshots at friends and neighbors were hilariously vicious. Here Bachmann's gone much deeper into the pit of despair, and while he doesn't name any names, he seems to be taking quite a few people with him — some of them kicking and screaming, most of them passed out cold. I could name titles, but that would take us through both albums without stopping.

I guess I should just feel lucky I'll probably never know the guy. I can sit back and enjoy from a safe distance the misery, the boozing, the open veins. I'd apologize for finding pleasure there, but nobody does bad times better, and no one forced him to put these albums out, right? Worse is how much the direness appeals to me. At a show a few

months ago Bachmann croaked his way through songs like "New Drink for the Old Drunk" and a cover of "Under Pressure." Standing there in his Motörhead T-shirt, he sang the "give love, give love, give love" part like a nonbelieving champ. If I could have, I would have followed him home. And if there's one thing we can learn from song lyrics such as "On the day you came I swear I never felt so drunk / Stumbling I tried to bring you down to where I'd sunk," it's that people who follow Bachmann home will learn to regret it.

Late last night, in a state of hyper-emotional fatigue, I caught myself wondering whether preprogrammed pop groups have the answer. Aside from a subset of rabid, emotionally unstable fans who have been manipulated into believing that Eden's Crush actually exist and are not a reality-TV-spawned hologram (I figure, it's either them or me), the world understands that Eden's Crush don't mean a word of it. In theory, nobody's feelings get hurt except the girls' they beat out on *Popstars*.

But it's so much more "fun" to make into story what was something true. I should know; I do it all the time. And as far as Bachmann's concerned, maybe the answer is that when you sing hostility, bitterness, suicidal tendencies, and disappointment, in others and yourself, with as much heartbreaking precision as he does, people will let you say whatever you want. ❖

## got it bad

## All-out war

It's become one of my favorite rites of spring — not as big as March Madness or as stakes-high as the NBA Finals, but an enjoyable competition nonetheless. It's the *Reggae Gold* vs. *Ragga Ragga Ragga* face-off, with American titan VP Records facing off against the U.K.'s Greensleeves in an 18-song dub-fidub. For anybody outside the Eastern seaboard, loading these two CDs in the changer and flipping them back-to-back could be the closest you'll get to a real sound clash. Just bring your butane lighter and airhorn, crank it to 11, and set it off in your very own living room, landlord and neighbors notwithstanding.

A few qualifications before we begin. Greensleeves's *Ragga Ragga Ragga* comes out twice a year, while VP's *Reggae Gold* features current roots faves alongside the yardcore. The final products are heavily influenced by the arcane and murky politics of licensing. And with its distribution muscle, *Gold* always crushes *Ragga* in sales. But if we gloss over these points, it's still great sport.

For those who have been keeping track the past few years, 1998's *Ragga 10* killed *Gold '98* with Beenie Man's "Who Am I," Goofy's "I Don't Give a Damn," and Tanya Stephens's "Big Ninja Bike" — adding Captain

Barkey's earnest list of the wackest come-on lines ever on "Please (Let Me Put It In)" as a final insult. In 1999, *Gold '99* came back strong, busting Mr. Vegas and Sean Paul's "Haffi Get da Gal Yah" and Buccaneer's "Soconuma Clash" on the animal obsessions of Red Rat ("Bruck Mi Ducks") and Goofy ("Meow") and forlorn old Zebra. In 2000, *Ragga* took an unexplained break, but it's not clear it could have hung on the same court with *Gold 2000*'s bodyslamming front line of Bounty Killer's "Look," Lexxus's "Cook," and Baby Cham's "War Forever."

No hype, this year's match-up is the closest in years. *Gold 2001* warms up with Beres Hammond's "Ain't It Good to Know," a glorious dubwise version with Buju Banton on the combo. *Ragga 15* comes out firing with Ward 21's take on Shyne's "Bad Boy Anthem," voiced in guns-blazing fashion by Bounty Killer and Wayne Marshall. As Buju says, "It don't get nice again!"

*Ragga 15* then offers Merciless's history of his drubbing of Ninjaman, Beenie, and Killer at last year's Sting festival, an event that has yardies anxiously awaiting this summer's clashes and rumors circulating of Merciless in hiding from Ninja's and Killer's rabid fans. "Sting History 2000" gets answered by Killer's "All Out War" (a track that also shows up on *Gold*).

Most of the rest of *Ragga*'s attack centers on a handful of red-hot tunes (Vegas's "Duppy Durex," Capleton's "Mi Food" and his "Hands Off" remix on the "Workie Workie" riddim) and the fruits of the hard-working lamnys family (Ward 21, Chris James's blazing "Tixx" riddim, and Lloyd James "Thug Anthem").

Where *Ragga* is narrower and deeper, *Gold* goes broad. It swoops up dancehall's current chart-toppers, including Beenie's "Girls Dem Sugar"; Lady Saw and Marsha's answer to Shaggy, "Son of a Bitch"; and TOK's massive, unlikely, antigay hit, "Chi-Chi Man." And it previews forthcoming VP albums from Sizzla (title cut "Taking Over") and Capleton (the sublime Blue Drawers riddim-driven "Gimmi the Woman").

So what's the verdict this year? *Ragga* came with a ferocious attack — Merciless's boom shot, three Killers, and two Elephant Man tunes — but couldn't withstand *Gold 2001*'s heat. *Gold* brought bigger tunes from Beenie and Elephant, Cecile's rudeboy-weary "Changez," and Baby Cham's all-time anthem, "Man and Man." Better luck next year to the Greensleeves crew. And please take the message of *Gold*'s closer home with you. Like the man George Nooks say, "When you have troubles, don't cry. Just remember that God is standing by." ❖

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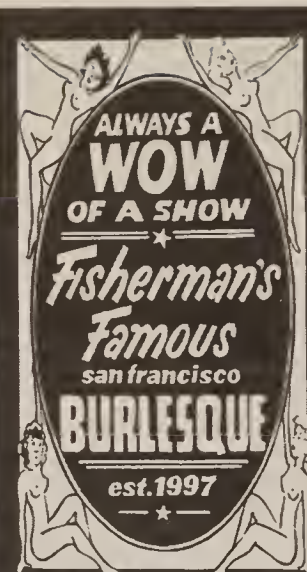
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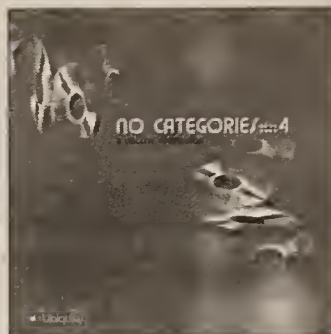
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## grooves



### Various artists

*No Categories, Vol. 4* (Ubiquity)

Local dance music DJs and producers have long battled against the notion of a San Francisco sound. While the deep house tag gets the most international media play, it's unfair to overlook other equally represented styles — hard-edged drum 'n' bass, techno, stoned downbeat, straight ahead and experimental techno, tech house, and even trance, for example. Truly, if there is an indigenous S.F. sound, it has little to do with a basic four-on-the-floor house rhythm — it might be the electric rattling of cable car tracks stuttering up Powell Street toward Nob Hill, the shivering, wool-coated Salvation Army bell ringers during Christmas, or the Jesus freak with the bright red sandwich board and the bullhorn who harasses downtown pedestrians at Market and Powell.

From the early '90s, the S.F.-based Ubiquity Recordings label proved that the local style isn't a genre; it's an all-encompassing, funk-heavy sensibility — after all, it wasn't until recently that Bay Area dance tracks began to smother record-shop shelves. Here Ubiquity Recordings releases the fourth of the *No Categories* series, a sampling of the current best from the label's three sublabels: Luv n' Hate (rare groove reissues), CuBop (Afro-Cuban jazz and Latin music), and of course, Ubiquity (electronic dance and hip-hop). The compilation doesn't focus on homegrown talent, suggesting that the S.F. aesthetic has bigger horizons than our cement backyard.

Acoustic, analog, and digital get equal play on this series, beginning with SoCal-based Greyboy's "Master the Art," a retro spy film-inspired jazz track sprinkled with hip-hop scratching and haunting vocal samples. Jazz player Jack Costanzo gets a respectful electronic face-lift by the London-based Funky Lowlives, while San Diego-based Nobody brings on moody, rainy-day hip-hop instrumental in "Sioux's Reign Pt. II." Joe McPhee's funk-keyboarded jazz slinks along in the reissue of "Shakey Jake," and famed percussionists Bobby Matos and John Santos team up for the warm, beautiful "Entrada." Multitalented Chris Brann of P'taah (and also of Wamdue Productions) fuses the Ubiquity styles with live jazz drumming, electronic beats, and hazy techno effects. If this album represents part of the S.F. sound, our eardrums are happily, tastefully spoiled. (Amanda Nowinski)

### J. Rawls

*The Essence Of* (Groove Attack)

### Lone Catalysts

*Hip Hop* (BUKA)

Of hip-hop's many legends, few are as mourned as the Native Tongues collective: De La Soul, A Tribe Called Quest, Jungle Brothers. Thankfully, the soul of that era lives on in the heart of Columbus, Ohio, producer Jason Rawls, who even constructed a track for his group Lone Catalysts, "The Place to Be," around a break Tribe made famous on "Footsteps." Like Ali Shaheed Muhammad, Rawls specializes in the art of quietude, layering soft, unobtrusive jazz and soul samples over bass and drums that don't kick so much as sway longingly against an MC's voice.

Eminently tasteful, Rawls's music has the unmistakable scent of maturity as a calming effect. After beginning his career with fellow Ohioan and MC J. Sands as the Lone Catalysts and releasing a handful of critical singles ("Lone Catalysts," "Due Process/Let It Soak"), Rawls has made some tentative steps toward outside production, the results of which are captured on *The Essence Of*. On it, Rawls's unobtrusive approach, a solid complement for rappers, reaches its apotheosis in "Great Live Caper," an involving tale of thievery by New Yorker J-Live, and "Meniscus," where Dose One and Fat Jon shadowbox the rap industry.

Meanwhile, his work with Lone Catalysts is given a full-length debut on *Hip Hop*, a 21-track showcase for J. Sands's retro-school rhyme schemes, best displayed on cuts like "Ill Technique" and "3 Years Ago." Of the two, *The Essence Of* is the most consistently satisfying, both sonically and lyrically. Here the voices and subjects — from All Natural's Capital D espousing vegetarianism on "Cold Turkey" to Apani B. Fly and Mr. Complex's travel jam "Far Away" — are diverse, while J. Rawls's work on the boards is consistently peppy and melodic. *Hip Hop* suffers from a few boorish skits and concepts. Its best moment comes from the chorus of "Due Process," in which J. Sands, Talib Kweli, and Rubix chant religiously: "Through the darkness of the industry / We ministry." (Mosi Reeves)

### Various artists

*2000 Black: The Good Good* (Planet E)

*The Good Good* is the first compilation from Degro McFarlane's 2000 Black imprint (released in the United States on Carl Craig's Planet E records). Degro is best known for his work as 4 Hero, whose *Two Pages* set the standard for melodic drum 'n' bass, but he has also turned out techno as Nu Era and hip-hop as Tec 9. These disparate styles pop up throughout *The Good Good*, but always reinterpreted by a new cadre of progressives who are often lumped together as the Broken Beat genre, or the West London scene, even though the artists hail from points as disparate as Ohio and Japan.

The CD starts off with the soft wa-wa and gently chiming keys of Catalyst's "Sunin'" before moving on to the steady groove of Roy

Ayers working his magic with Degro himself on "2000 Black" by MBlack. After the mellow beginning, one might be forgiven for being somewhat shocked by the raw, tracky bleeps and drum machine of Pavel Kosticuk's "Brand New Day," much less the outer-space chirps and squelches that lay the groundwork of the fourth song, "Into the Now" by Seiji. But the jazzy vocal improvisations of "Brand New Day" and the distilled funkiness of Seiji's slap bass line link these songs to the first two just as other elements of funk and jazz link all the tracks. Domu's "Groovesome" gracefully articulates this conversation between old and new as the shifting chords of a keyboard float over drum programming that is urgent and constantly evolving.

There's no point in trying to pigeonhole these tracks: tempos range from a leisurely 90 bpm to all the way to over 140, and while most cuts mix up the bass drum pattern to interesting effect, Nubian Minds' "Future Past" keeps it strictly four on the floor. With its artists studiously ignoring the constraints of genres and drawing inspiration from all corners, this CD is an example of the fusion that is forward-thinking dance music. (Peter Nicholson)

### Jah Wobble and Evan Parker

*Passage to Hades* (30 Hertz)

If David Byrne was right about heaven being "a place where nothing ever happens," then hell must be where everything you hate goes on all the time. If you count bagpipes, repetitive bass lines, squealing saxophones, and 15-minute jams among your aversions, then you best not follow Jah Wobble and Evan Parker down their path to eternal damnation. This unlikely alliance between the former Public Image Ltd. bassist and the reed-tattering giant of British free improvisation starts off deceptively: a seductive pulse at the bottom of the opening title track, accented by a ticking drum, and Parker's tenor sax safely harmonized and mixed into a hazy ambience. But as soon as you've drifted into reverie, Jean-Pierre Rasse's pipes and Clive Bell's bluesy harmonica and nerve-fraying Thai pi saw flute cut to the fore, and before you know it you're ensnared in devilish delirium, trapped on Charon's ferry for the rest of the ride.

If, on the other hand, you relish journeys on beat machine-age trance music, then Wobble's resolute way with Soft Machine-like throbs, Mark Sander's steadily driving drumming, and Parker's obsessive extrapolations of small phrases and meticulous tweaking of pitch and dynamics could be your ticket to paradise. Like Bill Laswell, Wobble wields a heavy hand with electronic treatments that thicken instrumental tone, create illusions of vast aural space, and move musical elements all over. It may rub Parker fans the wrong way to hear the master's speaking-in-tongues improvisations so aggressively manipulated. But in a *Bitches Brew*-meets-the Master Musicians of Joujouka kind of way, the collaboration is ultimately divine. *Jah Wobble performs* Tues/8, *Great American Music Hall*, S.F. (415) 885-0750. (Derk Richardson)

### Etta James

*Tell Mama* (MCA/Chess)

Self-appointed gatekeepers of '60s soul music are outraged each time some rotten track of modern R&B comes on the air. They invoke the name of the holy trinity — Aretha, Otis, and Sam Cooke, or whatever — predict flood and famine, and generally act like your parents. What they're trying to say, I think, is that today's music can't hold a candle to the old material. Which is bullshit: I've got hundreds of old soul LPs and 45s, and a lot of them are every bit as bad — in a different way, but still bad — as the self-indulgent junk that's recorded today.

People forget that the '60s soul available these days has been road tested: it's all greatest-hits packages, or terrific material that's been remastered and reissued. Like Etta James's *Tell Mama*, offered here with 10 extra tracks (and liner notes by longtime *East Bay Express*

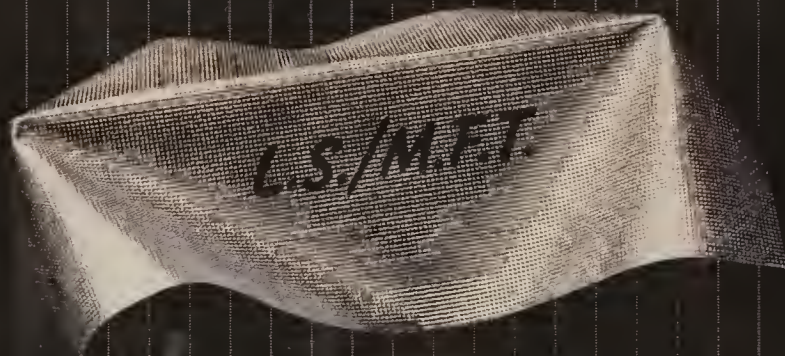
music editor Lee Hildebrand). James had (and still has) a voice as big as a house, and the songs on this album pack an emotional wallop that's hard to come by. This, more than anything else, marks the then-now dividing line: today's R&B vocalists tend to showcase the glories, real or imagined, of their own voices; yesterday's, first and foremost, focused on the song.

This brings me to "I'd Rather Go Blind," one of the great moments in 20th-century pop music. James — who would rather lose her sight than see her man walking away from her — delivers the message with such unbridled passion, such anguish, that only the shallow, callow, unloving, or unloved could hear it and not commit one senseless act of devotion or another, bad sexual politics notwithstanding. Pick up *Tell Mama* for this song alone, and you'll find a lot more to listen to, including the funkier — or, better put, the only funky — version of Sonny and Cher's "I Got You Babe" you'll ever hear. (J.H. Tompkins)

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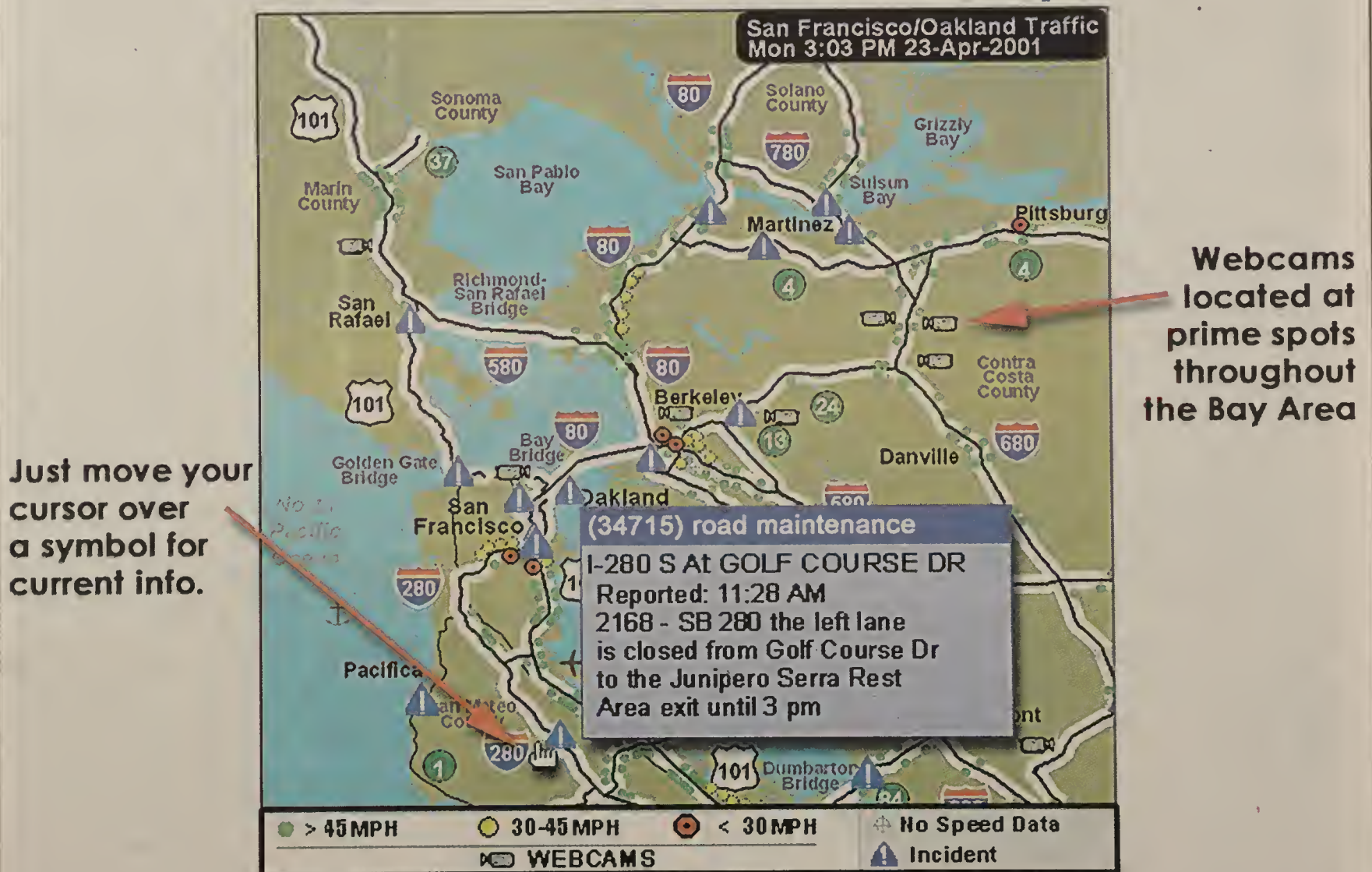
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# Warming up

**B**ecause Lower Manhattan is so universally thought of as the epicenter of experimental music, people often forget that the West Coast has a long, deep, and proud tradition in new music. John Cage, Lou Harrison, Harry Partch, Pauline Oliveros, Terry Riley, Steve Reich, Harold Budd, John Adams, and many others have all spent crucial years in the West, and they represent a maverick spirit and a cool essence (think Ed Ruscha) that is not found in the Big Apple. The Cold Blue record label came into existence in the 1980s, showcasing the work of a younger generation of composers who studied at Cal Arts and at UC Riverside during the early 1970s with such composer teachers as Budd, Barney Childs, Ingram Marshall, Charlemagne Palestine, and James Tenney. After a flurry of activity, the label went on an extended hiatus. Now it's back.

California has a long-standing tradition in the creation of new instruments, including Partch's magnificent creations, which function both as instruments and sculptures, as well as Don Buchla's pioneering electronic instruments — and of course there was Beth Custer's recent *Vinculum Symphony*, which brought together a host of instrument builders, many of them Californians.

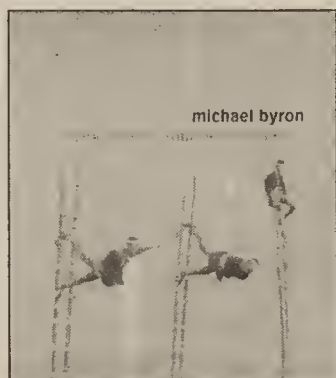
Los Angeles-based composer Chas Smith, who just released *Nikko Wolverine* on Cold Blue, is part of that instrument-building tradition. A skilled metalworker and artisan, he has assembled a collection of fantastic acoustic and electro-acoustic instruments with names like Bass Tweed, DADO, and Guitarzilla. Their appearances are unique as well: some resemble *Star Wars*-like creations; one looks like an Erector set on steroids. Like his Cold Blue label mates, Smith has a penchant for long tones and drones, as well as an ear and love for magnificent sonorities. From his creations, as well as his pedal steel guitar, he elicits sounds that suggest thunder, approaching jetliners, electronics, screeching machinery, and much, much more. It's a wonder that Hollywood sound effects departments and sound designers aren't lined up at Smith's door to tap into his remarkable world. And he doesn't merely string together gimmicky sounds; he integrates them into sumptuous compositions that range from delicate, lyrical vignettes to grating, sometimes horrific tone poems.

Michael Byron, though he no longer lives on the West Coast, spent important, formative years here championing new music and composing it as well. The title track to his album *Music of Nights Without Moon or Pearl* is a quasi-minimalist affair, with repeated chords rolled on the piano; regular, surging synthesized harmonies; and percolating pizzicato strings. The repetition, tonal language, very limited pitch content, and static musical materials are balanced by the irregular rhythmic patterns and stuttering eruptions, which yield up a kind of sound sculpture that is at once fixed and somehow constantly changing, however subtly. One is reminded not only of the time-bound nature of sculpture (one must move around a piece to fully experience it), but the mobiles of Alexander Calder, which are both fixed and moving. And like Calder's work, Byron's music is immediately comprehensible and beautiful, while it remains experimental.

"Invisible 'Seeds' for James Tenney" is a work for strings and piano. The strings play rich, long, droning tones that suggest Gavin Bryars. Nineteenth-century passion and urgency are combined with slow, unfolding music that is clearly of a very recent vintage. Erratic staccato pianistic outbursts punctuate the music and provide a marvelous foil for the slowly moving strings, creating tension and interest as the listener tries to make rhythmic sense out of it all and anticipate the arrival of the next chord.

*Last Things*, by Cold Blue owner, guiding spirit, and composer Jim Fox, opens with "The Copy of the Drawing," a most evocative and atmospheric piece featuring colorful yet muted electronics. The tenor and spirit of this composition may be likened to those of Budd and perhaps Brian Eno, though the specifics of Fox's composition are different. It shares with them a mysterious quality and a gentle, soothing character. The otherworldly nature of the piece is heightened by almost whispered readings by Janyce Collins excerpted from Sarah Simons's *No One May Ever Have the Same Knowledge Again: Letters to Mt. Wilson Observatory, 1915–1935*. These function as nonnarrative, obtuse non sequiturs. In toto, the work is dreamlike, seemingly without beginning or end. Similarly, "Last Things," with its unique combination of timbres and sonorities — pedal steel guitar (performed by Chas Smith), electronic keyboards and piano (played by the composer), "glass guitar," and bass clarinet — appears to exist outside of the realm of time. Long, pulseless tones and stunning colors support Marty Walker's unique bass clarinet playing, characterized by a slow and very wide vibrato and an intense, almost harsh sound that threatens to break free from his control.

If these three releases signal what is yet to come, Cold Blue promises to be a potent force in new music once again. ❖



michael byron

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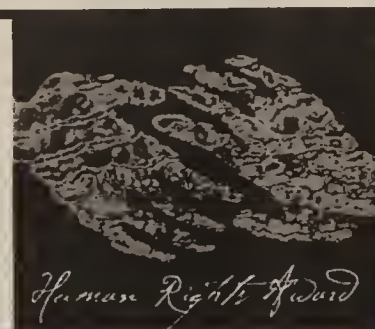
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# Calendar

critics' choices, listings, and more

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## May 2 Wednesday

**We care a lot** Few outfits have positioned themselves firmly in the political sphere since the powerful revolution rock wave that briefly overtook America in the late '60s. Since punk's changeover from "Kick Out the Jams" to "We Don't Care," rock lovers have only had dusty MC5 and Steppenwolf records to remind them that punk's roots lay in political discontent. Enter **International Noise Conspiracy**, a Swedish group that aims to reinvigorate socialist doctrine with classic R&B forms filtered through a bomb shelter's worth of distortion and raw energy. Their political straightforwardness is matched by their love of punk rock, and their music stands on its own as a testament to the sheer power of social righteousness. Rocket from the Crypt is the evening's headliner; the Explosion opens. 9 p.m., *Great American Music Hall*, 859 O'-Farrell, S.F. \$13.50. (415) 885-0750. (Ali Neff)

**Think hard** If you think the days are long gone when an impresario like Bill Graham mixed and matched his concert bills to achieve maximum diversity, then look to smaller venues like ODC Theater, where promoters Don Alan (who previously booked adventuresome music at the now defunct Radio Valencia) and Kyle Stratham are inaugurating the monthly **Concurrence** series. The first of these deliberately local, eclectic alt-jazz and alt-rock programs features the veteran underground band Thinking Fellers Union Local 282, celebrating the release of its new CD *Bob Dinners and Larry Noodles Present Tubby Turner's Celebrity Avalanche*, and avant-garde composer and guitarist Fred Frith with clarinetist-keyboardist-singer Beth Custer and keyboardist Erik Glick Reiman. The risk-taking audience will be treated to separate sets and an improvised collaborative finale. **Concurrence** takes place on the first Wednesday of every month. 8 and 10:30 p.m., *ODC Theater*, 3153 17th St., S.F. \$6-\$10. (415) 863-9834. (Derk Richardson)

## May 3 Thursday

**Hair say** For those who were not born with kinks in their hair, the title of Theatre Rhinoceros's latest presentation, *For Colored Boys...who have considered s-curls when the hot comb was enuf*, may require some ex-

# 8 days a week

May 2-9, 2001



**Culture questions:** Marvin K. White's *For Colored Boys...who have considered s-curls when the hot comb was enuf* examines issues of sexuality and race. (Pictured, from left, Durant Rutledge, Andre Dos Santos Morgan, Marvin K. White, Cedrick Brown, and Derek Lassiter.) See Thurs/3

planation. Basically, the s-curl and hot comb are devices with which many African American folks attempt to straighten out their hair. With that in mind, Marvin K. White adapts for the stage poems he has written about men learning to accept their African heritage as well as their homosexuality. A cast of five actors performs White's stories of struggling not only with being gay in the black community but also with being black within predominantly white gay culture. Through June 2. Previews Thurs/3-Fri/4, 8 p.m. Opens Sat/5, 8 p.m. Ruus

Wed.-Sat., 8 p.m.; Sun., 7 p.m. (also May 13, 20, 27, 3 p.m.), *Theatre Rhinoceros*, 2926 16th St., S.F. \$12-\$25. (415) 861-5079. (Joe Salas)

### Jesus Vibert Christ

Tonight the northeast London-based Luke Vibert, in his incarnation as **Wagon Christ**, makes a rare U.S. appearance to promote his newest work, *Musipal (Ninja Tune)*, a fastidiously engineered, mutant downbeat and hip-hop funk album that tweaks the ears and teases the rear with stoned, deranged breaks, bleeps, and a whole lot of whooshing bass. From his sec-

ond release under Wagon Christ, *Throbbing Pouch*, Vibert established himself as a serious boundary pusher, a breakbeat prankster unconcerned with fitting into the four-on-the-floor regularity of most dance music. Expect a DJ set full of hip-hop classics, his own work, and breaks of all kinds. Supporting him are DJs Tom Thump, Charlotte the Baroness, and Toph One. 9 p.m.-2 a.m., *Club Six*, 60 Sixth St., S.F. \$10. (415) 332-5800, ext. 211. (Amanda Nowinski)

## May 4 Friday

**Mixin' it up** Culture and identity are a mixed bag for those who must navigate conflicting influences at the intersection of race, gender, and class. In *'Chavaliculas'*, a presentation of film and video by *raza* women in the United States, the artists pick out some morsels and transform them into feasts for the eyes and food for the soul. In Cristina Ibarra's "Dirty Laundry," a 12-year-old girl confronts puberty and Catholicism and learns that there's more to the spin cycle than detergent. A young Oaxacan juggles past and future in her search for a place where all things come together in peace in Yolanda Cruz's "Entre sueños." (This is the San Francisco premiere for both flicks.) Also showing are Veronica Majano's S.F. classic, "Calle Chula," Dolissa Medina's "Grounds," Nora Cadena's "Ni aquí, ni allá," Maja Tillman Salas's "Guapear" and "Movete," and Charlotte Gutierrez's "Yardbirds." L chilaam performs live music, DJ Sovietico provides beats, and barrio poets Jime Saucedo-Malo, Leticia Hernandez, and André Baca also throw down for the cause. Proceeds benefit local indie filmmaker Pepe Urquijo's Bandido Productions. 8 p.m., *Balazo/Mission Badlands Gallery*, 2811 Mission, S.F. \$5. (415) 920-0896. (Camille T. Taiara)

**Didgeridoozie** Just when it seemed like Pauline Oliveros's Deep Listening Band had some of the least conventional instrumentation imaginable (just-intonation accordion, trombone, electronics), along comes the trio of **Marianne McDonald** (harp), **Toyoji Tomita** (trombone, didgeridoo), and **Wendy Burch** (poetry). Include the fact that Tomita holds an MFA in electronic composition from Mills College, that McDonald's harp is of the ancient Scottish variety (clarsach), and that Burch started her career as a '70s folk singer-songwriter, switched to poetry, but still sings with the Celtic rock band Plad-dogh and, like Tomita and McDonald, performs in the Mills College Didgeridu Ensemble, and you have a formula for ... well, we don't know exactly what, but that's what keeps





**I spy:** Maja Tillman Salas's "Guapear" is one of the films screening as part of "Chavaliculas," a program of film and video works by raza women. See Fri/4.

this improv scene so fertile. 8 p.m., Meridian Gallery, 545 Sutter, S.F. \$5-\$10. (415) 398-7229. (Richardson)

## May 5 Saturday

**Smoke signals** The people who masterminded last year's epochal Million Marijuana March are at it again, bringing you another May Day opportunity to wave your freak flag, umm, high. Sponsored in part by the National Organization for the Reform of Marijuana Laws and Californians for Compassionate Use, the **2001: A Space Odyssey Marijuana March and Pot Pride Rally** begins at "high noon" with a rally featuring speakers, live entertainment, and information booths. Then, at 4:20 p.m. (natch!), participants will march up Market to Van Ness and then down McAllister, beginning and ending at the United Nations Plaza. Many in the drug reform movement, including the organizers of this event and myself, feel that it's time for our na-

tion's 10 million recreational pot users to come out of the closet, and this event will be a great opportunity for you stoners to make a difference. Noon, United Nations Plaza, Eighth St. at Market, S.F. Free. (510) 444-3207. (Steve Robles)

### Mommie dearest

Asian American Dance Performances celebrates its 27th home season by presenting three back-to-back weekends of wildly different dance. Up to bat this weekend is the multidisciplinary performance **(f)Roots of the Blood Orange Tree**, created by choreographer-director Lenora Lee, percussionist Jimmy Biala, visual artists

Colleen Flaherty and Esther Morales, saxophonist Francis Wong, choreographer-writer Jennifer Wright Cook, poet Arlene Biala, and taiko drummer Melody Takata. The audience takes a journey through the various spaces of SomArts, where the Yoruban goddess of motherhood, hundreds of diapers, and the sounds of crying babies coalesce in a visual, aural, and kinesthetic exploration of the mother and child relationship. If you're a new mother and not too sleep deprived, this show comes highly recommended. 8 p.m. (also Sun/6, 2 p.m.), SomArts, 934 Brannan, S.F. \$12. (415) 441-8831. (Sima Belmar)

**Graciasland** For the past decade or so, former Zeros hero Robert Lopez has been earning his

## May 6 Sunday

**Underground hero** It's not for lack of credentials or chops that **David Creamer** never amassed the star power of fellow guitarists John McLaughlin or even Nels Cline. In 1973 he was in the Miles Davis band that recorded the funky fusion classic *On the Corner*, and he is part of the all-star lineup of Wadada Leo Smith and Henry Kaiser's next Yo Miles! project. But while Creamer's gigs are usually off the beaten path and minimally promoted, he inevitably draws fellow pickers, his legion of students, and dyed-in-the-wool guitar freaks. So expect a standing-room-only crowd for this afternoon concert by his trio, which includes bassist Gary Glickman and drummer Bryan Bowman.

# Hot spot



**A leg up:** A bevy of movement artists takes the stage at Venue 9 this weekend as part of the Thumbnail Festival! (Pictured, Lyra Tawil of Etherialize)

**F**ootloose, Dancers' Group, and Landini Dance Company ask, "What has 1,000 feet and makes you tingle?" The answer: the **Thumbnail Festival!** Get ready for three weekends of "more dance per square inch" than appears possible. The "thumbnail" part of the name is a metaphor for the limited square footage available for dance performance in San Francisco; for the fest the organizers open up the 1,000 square feet of Venue 9 to present over 24 original movement artists. Tonight's program features Saltmarsh Dance, Highly Unlikely Studios, Chimene Pollard, Christy Funsch, Megan Nicely and Company, Calico Dance Company, and Maxine Moerman Dancetheatre. Other artists appearing this weekend include Dance Repertory/S.F., Tanya Calamoneri and Allen Willner, Inkboat, Brittany Brown, Jenice Acosta, and Etherialize. With Butoh, action theater, European expressionism, postmodern dance, and abstract performance art all on tap, there's something for everyone, and that means you. *Through May 20. Thurs.-Sun., 8 p.m., Venue 9, 252 Ninth St., S.F. \$15. (415) 289-2000, www.venue9.com. (Belmar)*

keep as the world's greatest Mexican Elvis impersonator, **El Vez**. Unlike the rest of his contemporaries, who simply ape the long-departed King, Lopez superimposes Latino culture, history, and border politics over classic American icons, especially the O.E. (Original Elvis). The result might include goofy bicultural "hits" like "Good Golly Miss Lupe," "En el barrio," and "Huaraches azules" as well as some nifty Mexi-positive messages in "Cesar Chavez," "Go Zapatistas!" and "Say It Loud! I'm Brown and I'm Proud." Expect lots of costume changes, solid roots rock, and just a touch of subversion from the sequined revolucionario this Cinco de Mayo. The Plus Ones open. 9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$15. (415) 885-0750. (John O'Neill)

4:30 p.m., Jazzschool, La Note Restaurant, 2377 Shattuck, Berk. \$6-\$12. (510) 845-5373. (Richardson)

## May 7 Monday

**Cheers** Picture this: a group of earth lovers gather in a great circle around a peaceful man who rode his bike from Seattle to San Francisco, wears hemp clothing, and is accompanied by friends driving a bio-fueled bus powered by hemp and vegetable oils. He stops to share his love of nature and his live-by-example methods of environmental activism. If Oscar-nominated Hollywood actor **Woody Harrelson** can pare his life down to organic produce and petroleum-

free travel, then we can all stand a lesson in simple organic living. Harrelson shares his philosophy and methodology today on the San Francisco State University campus. 2 p.m., McKenna Theatre, Creative Arts Building, 1600 Holloway, S.F. \$5. (415) 338-2444. (Neff)

## May 8 Tuesday

**Zappa'd** With over 50 albums of original material to his credit, Frank Zappa left a catalog, much of it recorded with numerous musicians and vocalists, that stands as a musical bible for fans of experimental rock, and those who played with him are determined to continue his legacy. **Project/Object** has spent the last decade or so recreating Zappa's music faithfully in the live arena, performing everything from his rock opera *Joe's Garage* to his shape-shifting jazz pieces. The octet is fronted by singer-guitarist Ike Willis, a 17-year veteran of Zappa's former band who, upon learning of the late composer's illness, vowed to carry on his work. Bitches Brew opens. 9 p.m., Justice League, 628 Divisadero, S.F. \$13-\$15. (415) 289-2038. (Neff)

## May 9 Wednesday

**Bang gang** Originally hailing from the home turf of indie cool, Olympia, Wash., local stars Sarah Utter, Maggie Vail, and Kyle Ermatinger (usually referred to as "drummer" in those grrrl publications — this one's for you, handsome) have been whipping up a minor frenzy as the **Bangs**. Dropping very unhip hard rock riffs, ultrasweet girl vocals, and power-pop yumminess like it's second nature (including a complete-with-hand-claps stab at Cheap Trick on their sophomore release, *Sweet Revenge*), they still manage to maintain their card-carrying cred (Olympia is sorta like a free pass in fanzines). We say just dig it. And go early, because Erase Errata is gonna steal the night and become San Francisco's next big deal by the fall. Amid this cavalcade of talent is a third act, the Lies, celebrating the release of its new album. 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$7. (415) 621-4455. (O'Neill)

*The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.*



**Union reps:** The inaugural session of ODC Theater's Concurrence series features underground vets Thinking Fellers Union Local 282 (from left, Brian Hegeman, Anne Eickelberg, Jay Paget, Mark Davies, and Hugh Swarts). See Wed/2.



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THURSDAY 5/3 Brit Pop/Mod/Indie  
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DJs Namane & Corazon

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**Robin Eubanks & Mental Images**

THU 5/3  
New Orleans Trumpeter  
**Terence Blanchard Quintet**

MON 5/7  
An Evening of Jazz  
**CENTER FOR AIDS SERVICES BENEFIT WITH PAULA WEST**

TUE 5/8  
Lincoln Center Jazz Orchestra Trombonist  
**WYCLIFFE GORDON QUARTET**

WED 5/9  
THRU  
**THE CHICK COREA NEW TRIO**

MON 5/14  
**DAN BUEGELEISEN & THE CONTRA COSTA BIG BAND WITH BRENDA BOYKIN**

TUE 5/15 & WED 5/16  
New Orleans Saxophonist  
**Donald Harrison Quintet**

THU 5/17  
THRU  
**Eliane Elias Quintet**  
with Rick Morgitzo, Dove Stryker, Marc Johnson, Satoshi Takeshi

MON 5/21  
**ANTON SCHWARTZ QUINTET WITH VOCALIST DARRYL ROWE**

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**SOLUTION**  
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THUR 5/3  
**Stinky's Peepshow**  
Doors 9:30pm/\$5  
**THE SICK**  
Portrait Of Poverty  
Blue Collar Special  
Peepshow: Heidi Fleisch

Fri 5/4  
**Alcoholocaust Presents**  
Happy Hour Show 6pm/\$3  
**TEENAGE HARLOTS**  
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10pm-2am Shorten Presents  
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In the Front Room:  
**JENNY & OMAR**  
Tarot Card Reading:  
**AARON MONTAIGNE**

Sat 5/5  
**Alcoholocaust Presents**  
Doors 8:30 pm/\$7  
**ZEN GUERRILLA**  
The Lost Kids  
The Almighty Sons of R n'R  
Hellfire Choir

Sun 5/6  
**MESSIAHMYASS**  
Azure Heaven  
Love Daria  
Mud SF

Tue 5/8  
**Lucifer's Hammer Presents**  
**HEART OF SNOW**  
The Gault  
Mutilated Mannequins

**Coming Soon:**  
5/10 Stinky's Peepshow - Doors 9:30 pm/\$10  
Vice Squad, Reducers SF, Enemy You  
5/12 9 pm/\$7 The Skulls, The Lewd, Zodiac Killers  
5/13 Dave Brockie Experience (Members of GWAR),  
Crosstaps, Don Cikuta

music  
**calendar** rock, jazz, folk/world,  
dance clubs & classical

# music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

## wednesday 2

### Rock/blues/hip-hop

Azalia Snail, Stratford 4, Secadora Cafe du Nord, 9:30pm, \$5.  
Cool Down Voodoo Lounge, 10pm.  
Dirty Power Eagle Tavern, 398 12th St; 626-0880, 9:30pm.  
Jen Face, Terese Taylor, Betty Expedition, Fleeting Trance, El Pulpo, Ms. E Paradise Lounge, 8pm, \$10. Benefit for KUSF. With Kathy Goldmark's country music jam in the upstairs lounge.  
James Inveld Show Elbo Room, 10pm, \$8.  
Jets to Brazil, Love Scene Slim's, 9pm, \$13.  
King Harvest, Chemistry Set Tongue and Groove, 9pm.  
Kruder and Dorfmeister Club Townsend, 9pm. See Critic's Choice.  
Little Sister and the Bad Intentions Biscuits and Blues, 9pm, \$5.  
My Sunny Disposition, Amcray, Replicator Hotel Utah, 8:30pm.  
Pure Ecstasy Top of the Mark, 8:30pm, \$8.  
Rocket from the Crypt, International Noise Conspiracy, Explosion Great American Music Hall, 9pm, \$13.50. See 8 Days a Week, page 58.  
Shady Lady, Counterpoint Last Day Saloon, 9pm, \$3.  
Sigur Ros Fillmore, 8pm, \$18.50.  
JD Sliders Cosmopolitan Cafe, 121 Spear; 543-4001, 7pm.  
Solution, Redline Covered Wagon Saloon, 9pm.  
Subnautic Butterfly, 6:30pm. With DJs Label and Vinnie.  
Jimbo Trout and the Fishpeople Johnny Foley's, 9pm.  
Wagon Christ Amoeba Music, 6pm.  
Waycross, Graves Brothers Deluxe, Church Steps Bottom of the Hill, 9:30pm, \$7.

**Bay Area**  
First Circle, Same Day Service, Wonderland Avenue Stork Club, 9pm, \$5.  
Open mic Club Muse, 856 San Pablo, Albany; (510) 528-2878, 8pm.  
Loren Rowan and Doug Harmon Sweetwater, 9pm.  
'Concurrence' ODC Theater, 3153 17th St; 863-9834, 8pm, \$6-10. See 8 Days a Week, page 58.  
Kevin Gibbs One Market Restaurant, 7pm.  
Duncan James-Ned Boynton Trio Enrico's, 7pm.  
Calvin Keys Bruno's, 9 and 11pm, \$10.

Vince Lateano Trio Jazz at Pearl's, 9pm.  
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400, 8:30pm. Also Thurs/4, Sat/6.  
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280, 6pm. Also Thurs/3, Sun/6-Tues/8.  
Al Pacheco Jazz Band Skip's Tavern, 7pm.  
Ricardo Scales Top of the Mark, 4pm. Also Thurs/3-Fri/4, Mon/6.  
Tom Shaw Carta, 7pm.  
Charles Unger Experience Les Joulins, 8pm. Also Fri/4.  
We Three John's Grill, 63 Ellis; 986-0069, 6:30pm. Also Thurs/3-Tues/8.

### Bay Area

Boplicity Cato's Ale House, 6pm.  
Robin Eubanks and Mental Images Yoshi's, 8 and 10pm, \$16.  
Mighty Mike Klein Duo Savanna Grill, 55 Tamal Vista, Corte Madera; (415) 924-6774, 7pm. Also Tues/8.  
Donny McCaslin Group Jupiter, 8pm.

### Folk/world/country

Stephen Ashbrook Simple Pleasures Cafe, 8pm.  
Joe Burke and Ann Conroy Plough and Stars, 7pm. Through Sat/5.  
Veronika Dolina Alliance Française de San Francisco, 1345 Bush; 775-7755, 7pm, \$12.  
Mazacote Pier 23, 10pm.

### Bay Area

Cajun Coyotes Ashkenaz, 9pm, \$8.  
Whiskey Brothers Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473, 9pm.

### Dance clubs

Audible Colors The Top, 7-10pm. Downtempo with Schnezzy, Damo, and Nicole and guests. 10pm-2am, \$5. House music with Tasho and guests JW, TimDawg, and Mes.  
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413, 8:15-11:15pm, \$8. Dance music.  
Bondage A Go-Go Cat Club, 9pm-3am, \$7-10. With DJs Damion and Fernando, and a guest performance by Rev. Steven Johnson Leyba.  
Breathe Oxygen Bar, 9pm. With DJ Jimez.  
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.  
Discover Ruby Skye, 9pm-3am. House music with residents and guest Trevor.  
Drag Butter, 8pm. With Frenchy Le Freak.  
Elephunk Justice League, 9pm-2am, \$7. Hip-hop music with residents Jahzyer and Coop D'Ville and guests Zeph and Raw B. Record-release party for Azeem.  
El Rio 7:30pm. Javier spins classic Latin music.  
Gather Round Fuse, 493 Broadway; 788-2706, 10pm-2am. With Cinnamon Underpants and DJ Design.  
Glas Kat 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.  
House Primitive Decibel, 399 Market; 547-1407, 8pm-2am, \$6. With rotating residents.  
Indulgence Starlight Room, 7pm. With DJ Bruce.

JazzJungle Tongue and Groove, 9pm, \$5. With resident DJ Denizen.  
Kandyflip 330 Ritch, 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.  
Loofa Light, 839 Geary; 474-3216, 10pm-2am, \$3. With Barefoot and friends.  
Nessus Dorma HiFi, 10:01pm. House music.  
Poly's Playhouse Hush Hush Lounge, 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.  
Progress Liquid, 10pm-2am, \$3. Techno and trance with residents.  
Qool 111 Mmna St, 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.  
Recline AsiaSE, 7pm, \$5. With Pause, Jamo, and Wisdom.  
Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211, 10pm-2am. With Toph One.  
Retro Kat Glas Kat, 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.  
Ride the Pony Pow! A Cocktail Lounge, 9pm-2am. With Chulada and weekly guests.  
Rock vs. Hip-Hop Royale, 1326 Grant; 332-5800 ext. 211, 9:30pm-2am. With Ted Shred.  
Royal Lounge Dot Restaurant, 1611 Post; 922-7788, 9pm-2am. House music with rotating residents.  
Seance Backflip, 9pm-2am, \$5. With rotating residents.  
Sweet Spot 238 Columbus; 434-1308, 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.  
Wednesday Sessions Galaxy, 1840 Haight; 387-2996, 9pm-2am, \$5. House music.

### Bay Area

Ascension Blake's, 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.  
Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.  
Soulvation Ruby Room, 10pm-2am. With DJ Kitty.  
Venue Bluesville, 9:30pm-2am. Soul music with DJs Lash and Juice.

### Classical

Marta Cuadra St. Patrick's Church, 756 Mission; 777-3211. Noon. The pianist performs works by Manuel Ponce.  
San Francisco Opera Center Fort Mason Center, Cowell Theater, Marina at Buchanan; 864-3330, 8pm, \$25-65. Richard Harrell directs a performance of Francesco Cavalli's La Calisto. Through Sun/6.

## thursday 3

### Rock/blues/hip-hop

Ama, Garnish Last Day Saloon, 9pm, \$5.  
Canned Heat Boom Boom Room, 9:30pm, \$10.  
Faraway Brothers Blue Lamp, 9:30pm.  
Fast Time, Mackhand Paradise Lounge, 8:30pm.  
Albert 'King' Giles Skip's Tavern, 7pm.  
Continued on page 65

critic's choice: music

## Kruder and Dorfmeister

Wed/2, Club Townsend

Listening to Kruder and Dorfmeister is an admittedly guilty pleasure of mine. Though some claim their blunted beats flavored with dub and jazz are in many ways stateside hip-hop repackaged and filtered for an easy-listening, hip, leisure class (which often doesn't like hip-hop), Kruder and Dorfmeister's productions are nevertheless quite good stuff. Their slinky bass lines deliver a smooth, boppin' groove, and their breaks have an undeniable funk that taps the toes and moves the butt. On their recent collection, *K&D Sessions*, they do a fine job remixing everyone from Bone-Thugs-N-Harmony to Depeche Mode, crafting distinct compositions rather than simple rehashes of the original. But their skills are not just limited to the studio, which they proved when they DJed at last month's Winter Music Conference in Miami. Kruder and Dorfmeister undoubtedly intend to do the same for San Francisco when they play a four-hour set tonight following appearances from hometown heroes Ellen Ferrato and Tom Thump. 9 p.m., 177 Townsend, S.F. \$25. (415) 281-0823. (Joe Salas)





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**EL VEZ**  
THE PLUS ONES

SUN 5/6 • 9 PM/8:30 DDDRS • \$17.50

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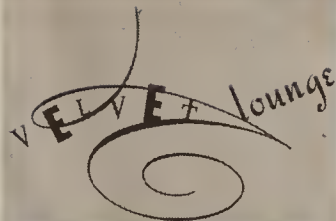
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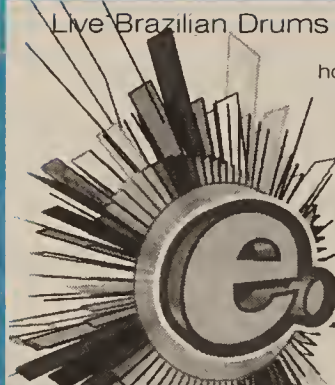
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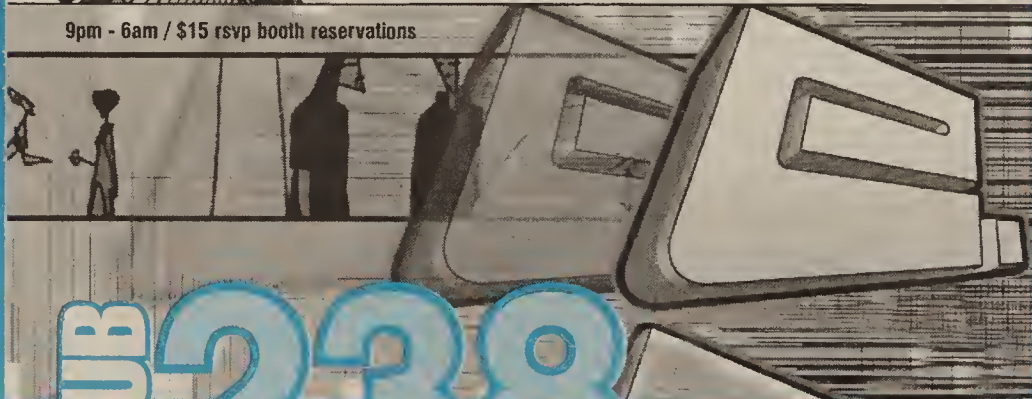


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djs setting the vibe: ●●●  
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madMATTy (AO, Cloud Factory)  
Little Mishka (FnF, Vulcan Radio)  
dj ambiente (Team Lounge), Jainzi

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TICKET WEB

## calendar

## club guide

## venue directory

**Amnesia** 853 Valencia; (415) 970-8336.  
**Amoeba Music** 1855 Haight; (415) 831-1200.  
**Annie's Cocktail Lounge** 15 Boardman Place; (415) 703-0865.  
**AsiaSF** 201 Ninth St; (415) 255-8889.  
**Atlas Cafe** 3049 20th St; (415) 648-1047.  
**Backflip** 601 Eddy; (415) 771-FLIP.  
**Baobab** 3388 19th St; (415) 643-3558.  
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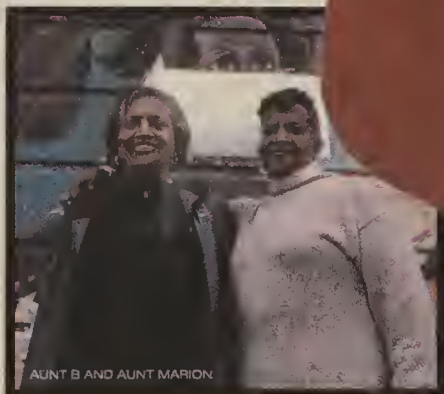
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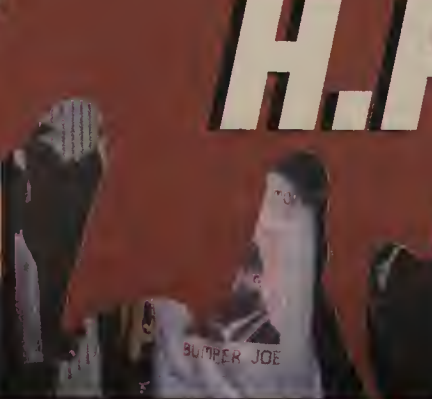
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# Wired



## ***Straight outta H.P.***



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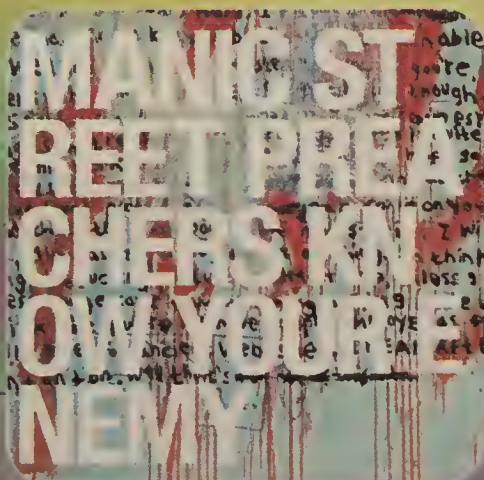
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On point: For Kevin Epps, Hunters Point is more than just the subject of his film. It's home.

# Life during wartime

The soon-to-be-released documentary *Straight outta Hunters Point* proves surviving the city's toughest hood is no joke. By Eric K. Arnold

**T**he black man's reality is so real, no one believes it," Cecil Brown, the UC Berkeley professor and author, once told me. Brown was speaking of the work of Chester Himes, widely acknowledged as the first African American detective fiction writer and the author of the Harlem Crime Series. Brown could have been speaking about the predominantly black Bayview-Hunters Point district. If life there were a major-studio movie, it'd be a mix between *Colors*, *Boyz n the Hood*, and *Juice* — with a bit of *Erin Brockovich* thrown in. No big-budget Hollywood film, however, could ever hope to capture the intensity of the Point's real drama.

Nestled into one of San Francisco's hills, the Hunters Point public housing

projects offer their residents a priceless view of the bay. But oil-stained concrete streets, gangsta beats, and guns are what you can expect here. Young black males make the too easy transition to gun-slingers and drug dealers, older residents have prison records longer than their employment history, there are deadly neighborhood rivalries, and early-morning drive-by shootings — not to mention chronic alcohol and crack addiction — are commonplace. No question, the usual suspects are to blame: undereducation, underemployment, high rates of teenage pregnancy, rampant sexually transmitted diseases, and other serious health concerns. It's exactly what you'd think you'd find in a neighborhood just upwind of an electricity plant and two EPA-designated Superfund sites.

Last year a toxic-waste fire at the former Hunters Point Naval Shipyard burned for at least six weeks before federal officials notified the city. (The caustic combination of chemicals was never identified, though a navy spokesperson was reported as saying the incident posed no significant health risk.) Bayview-Hunters Point has the dubious distinction of having the state's highest asthma rates, too, according to a Kaiser Permanente study completed in 2000.

Amid these harsh conditions, in the past decade Bayview-Hunters Point has been a prime breeding ground for rap music. Indeed, it's hard to imagine a more appropriate soundtrack for life in the ghetto. The harsh realm of violent rap lyrics speaks directly to the young black males of the inner city in a way

other music does not. Likewise, the music reflects this often hazardous environment. With college and the promise of a better-paying job just a dream for most hustlers, rap music is the means of generating legal income. In every public housing project citywide there are hundreds, if not thousands, of would-be rap artists and dozens of independent, underground labels laying down hardcore, gangsta beats.

Along with the braggadocio and one-upsmanship common to rap, the Point's artists reveal a frustration that's rarely reflected in Soundscan tallies or *Billboard* chart slots. The lyrics to Ant Loc and Capone's "Silver Spoon," to name just one song, articulate what's behind the thugged-out mentality common among H.P.'s younger generation:

Living in a ghetto all I ever knew  
with nothing to do / Running from  
the boys in blue / I wasn't born with  
a silver spoon / Fuck the punks I got  
nothing to lose / I'm a nigga like you  
going through drama like  
you / Word from my momma in the  
middle of these times got me  
through / Since I was little been by  
my side never told me lies and stayed  
true / Now I'm living my life don't  
know what the fuck to do. (Ant Loc)

Since day one I ain't have shit / My  
pops left my mother for another pas-  
sion / And that's some sad  
shit / Dealing with this  
addict / Smoking crack in front of  
his baby son I guess it's a bad  
habit / Dealing with this bad shit  
makes it hard to get ahead / Fuck  
it/ Cut corners instead, living like I'm  
dead. (Capone)

Few positive role models exist for H.P.'s teenagers, other than dope dealers and ballers. To earn their "stripes" on the block, some youngsters will do anything — even kill another neighborhood kid. As stated on RBL Posse's 1994 song "Bluebird," "It still gets deeper and deeper / The deeper that it get in this game, it got these young niggas sick/ Lettin' loose on a nigga/ Even if they figured you was bigger, they would still be your grave digger."

## Mr. Epps's neighborhood

Since the rise of N.W.A., gangsta rap — known for its nihilistic, ghetto-centric worldview and often criticized for its misogyny and glorification of drug dealing and gangbanging — has become a billion-dollar industry. Given the genre's commercial success, it would be easy to regard tales of ruthless street soldiers, hyped-up hustlers, stone-cold players, and Lexus-driving pimps as the fanciful creation of the music business. To the average suburban fan, gangsta rap's famous hoods — N.W.A.'s Compton; Snoop Dogg's Long Beach; Bootleg's Flint, Mich.; C-Bo's Sacramento; Keak the Sneak's East Oakland; and Bone's East Cleveland, Ohio — might seem as mythical as Frank Herbert's *Dune* or J.R.R. Tolkien's Middle-Earth. When you've heard thousands of people get murdered in stereo, it's all too easy to

think it's exaggeration; no one really gets shot, and if they do, they don't die.

But try to tell that to Starvel Junious and Jarvis Baker, two Hunters Point teenagers who were murdered May 3, 2000. Or Ty Laury, a father of two, killed March 10, 2001, at the intersection of Evans Avenue and Middlepoint Road. Or Mr. Cee, a member of RBL Posse, fatally wounded on New Year's Day 1996. Or, for that matter, Kevin Epps, 33, who narrowly missed the spray of AK-47 fire while hanging out in the West Point housing projects, a.k.a. "Westmob," a.k.a. "the Mob," last December.

Epps, a Hunters Point resident turned filmmaker, was shooting footage for *Straight outta Hunters Point*, a full-length documentary tentatively scheduled for independent release in June, when he came this close to becoming another statistic. Out of nowhere, he says, a car careened around the corner, automatic weapons blazing. Epps says the incident was a random attack. "They sprayed from here" — he points to one end of the block — "to the police station up there," he says, indicating a San Francisco Police Department substation at the other end of the block. During the gunfire, he recalls, "the police were in there, but they didn't come out."

It was Epps's familiarity with the architecture of the West Point housing projects that stopped him from catching a slug or three. "I just tried to stay close to the concrete," he says. A 15-year-old friend wasn't as lucky and now has a nasty scar to prove it. But maybe Epps's friend was lucky; the bullet passed through his leg and missed vital arteries. Epps recounts the incident casually. Having grown up in the shadow of similar violence, he seems disassociated from the near-death experience. It's almost as if it happened to someone else.

But for Epps, who lives with his common-law wife and daughter in a split-level condo two blocks from the West Point housing projects he was raised in, Hunters Point is more than just turf, it's home. And though he stands on the verge of artistic success, disentangling himself is not easy. Hunters Point remains lodged in Epps's psyche, like the doughnut marks staining the concrete at the intersection of West Point and Middlepoint Roads.

He wonders about the effect of the austere concrete-and-wood structures, mostly bereft of vegetation, on the mentality of their residents. "Me, man, I've looked at some books, and seeing how these houses were designed like military barracks, I'm like, 'Damn, does that affect your train of thought?' It's like a military compound, a prison compound."

## Steady mobbin'

I first met Epps, who also goes by the name Y2K, in September 2000, after hearing about the film in progress from one of my editors. I arranged to meet him one afternoon on Market Street, and together we drove to West Point, a place that as of late has been in the news constantly.

Continued on page 10



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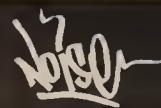
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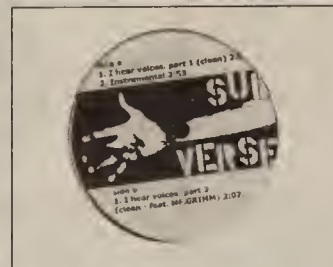
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## CORRECT TECHNIQUES BY MOSI REEVES



# Bag of tricks

Three weeks ago I was walking through Fat Beats in downtown Manhattan and heard some crazy-ass song that sounded like chaos on wax as the DJ cut and flipped it with flurries of scratches, adding to the arrhythmic vibe percolating through the store. I wanted to ask someone what it was, but I felt too intimidated by the store clerk walking stoically through the record aisles, eager to ridicule anyone who didn't know who Yaggfu Front was. Then yesterday I was leafing through my vinyl stacks, trying to figure out which records I was going to write on, and lo and behold! There it was, on **Marq Spekt's** "Liquid Smoke" backed with "The Shoplifter" (Sub Verse, www.subversemusic.com). It's called "No Dessert Till You Finish Ya Vegetables," features production by **Lune TNS**, better known as Bigg Juss, formerly of Company Flow, and sports Spekt spitting metaphors on some cella-dwelling, "Land of the Lost"-type shit.

Ironically, some of the best joints I heard this month were B-sides. Long before its release last month, I was sent a copy of **the1Shanti's** "Deadline" backed with "Trilingual," "Stardom," and "Black Ops" (Downs Elementary Records, www.hinduhop.f2s.com). Once again, the first three tracks are aight, but "Black Ops" is the real winner, as the1Shanti (meaning "oneness"), a member of New Jersey's Rock with Finesse Crew, transforms into "Angela Bassett's counterpart / Burning your car in exhale mode" over a tasty, buttery beat.

I've had **Common's** recent collaboration with **DJ Hi-Tek**, "Tekzilla," backed with a remix of "1-9-9-9" (white label) for some time, but only recently decided to play it. "Tekzilla" is a melancholy song reminiscent of Reflection Eternal's "2000 Seasons" that feels like the glow of a setting sun as the afternoon shifts to night. I haven't seen it on press versions of Hi-Tek's forthcoming *Hi-Teknology*, so it probably won't be officially released, but you never know with those crazy kids at Rawkus Records. By the way, Rawkus's new distribution arm is dropping two new singles that are worth checking out. The first heralds the return of Number One Soul Brother **Pete Rock** to the lime-light and contains two songs, "Give It to Y'all" backed with "Nothin' Lesser" (BBE, www.bbemusic.com), from the Chocolate Boy Wonder's forthcoming album, *PeteStrumentals*.

Meanwhile, a new collaboration between Rawkus Distribution and Seven Heads Entertainment (home of Unspoken Heard and J-Live) is set to donate profits from each 12-inch to a different charity. The single series is called *Get Up Stand Up* and the first issue, **Maspyke's** "S4 Regiment" backed with **BJ a.k.a. Homeskill's** "Family Stand" (Seven Heads, www.sevenheads.com), is a benefit for African American voter-registration groups. "S4 Regiment" is serviceable, while "Family Stand" features a hot beat from **J. Rawls**, of Lone Catalysts fame, that's eerily reminiscent of Tribe Called Quest's mid-'90s work. So enough with the mixed blessings and uneven efforts; are there any sure-shot singles? See if you can find **MF Doom's** "I Hear Voices" parts one and two (Sub Verse), the latest salvos from the illmatic super villain. Part one is lightning quick, with MF Doom massaging lines like "I'm nasty like the freaky-deaky at your local sleazy speakeasy" into the beat (which sounds like Steely Dan or Genesis), while the sequel is a sobering meditation on life's vagaries by Doom's partner, **MF Grimm**.

Also worth hearing is the debut single by **LA Symphony**, "Broken Tape Decks" backed with "What You Say?" (Squint, www.squinterland.com). "Broken Tape Decks" is an oddity with several verses seemingly leading nowhere; in comparison, "What You Say" rocks a rowdy, fraternal chorus that has garnered mad college radio airplay.

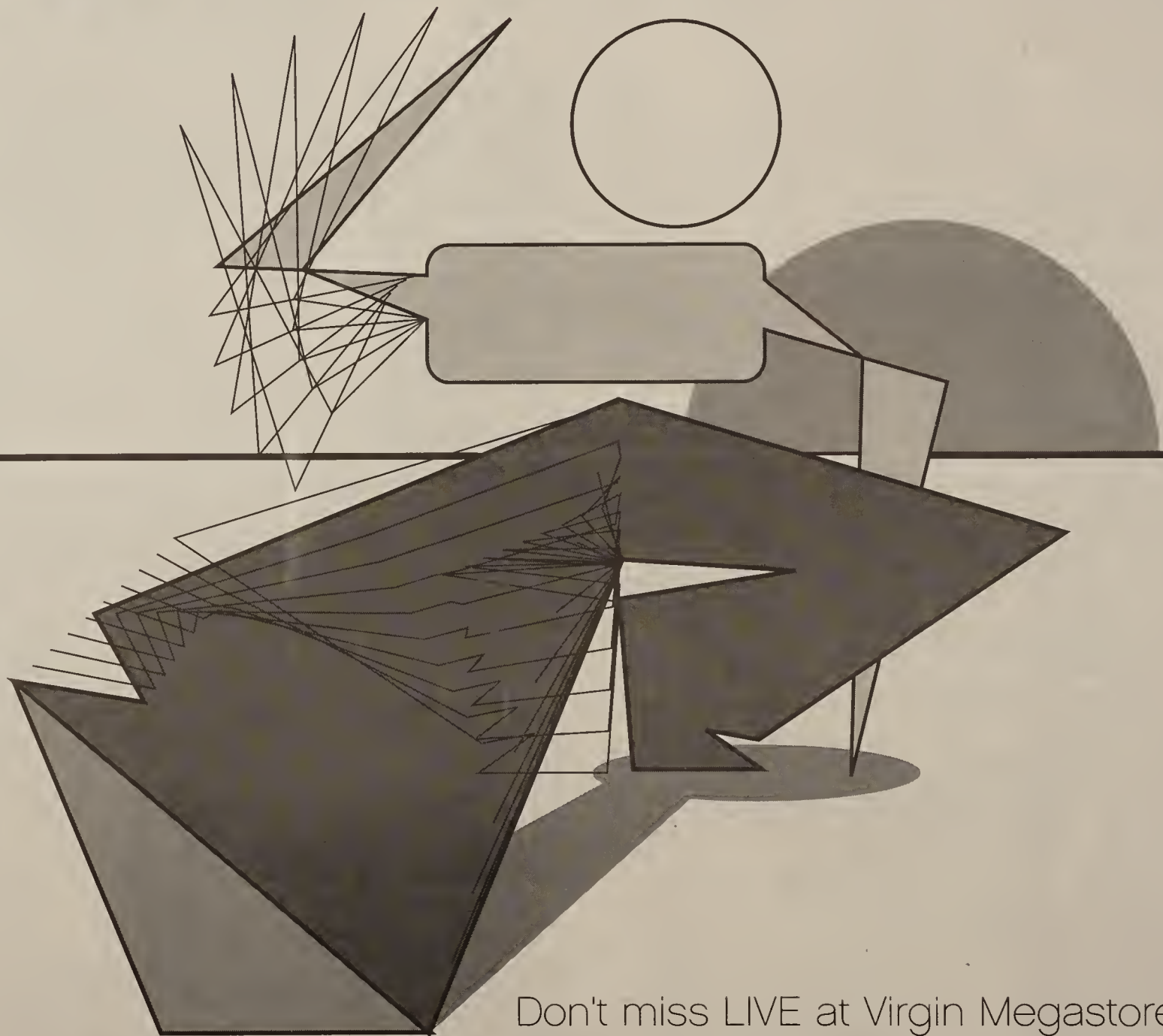
No Correct Techniques installment would be complete without a nod to Stones Throw Records and its ongoing *Madlib Invazion*. This time, however, **DJ Design** of Foreign Legion and his latest single, "Sparkdala" backed with "Energy" and "No Games" (Stones Throw, www.stonesthrow.com) is the topic at hand. **Madlib** and his alter ego, **Quasimoto**, rap on "Sparkdala," "Energy" features **Wildchild** from the Lootpack, and "No Games," the most impressive of the three, stars **Medaphoar**. All three tracks — sporting instrumental holdovers from Design's debut LP of last year, *Gather Round* — are reflections of the West Coast's affinity for classic breaks and jaunty, upbeat rhythmic patterns. And that's how it is. ❖

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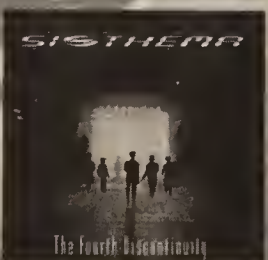


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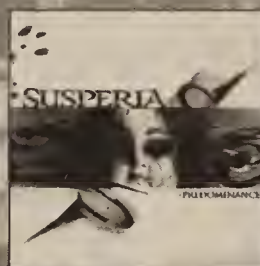
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## HYPOCRISY

### Live & Clips

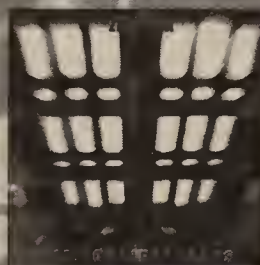
This DVD release vividly shows Hypocrisy in their best element, on stage and also includes six professionally shot videos that are available here together for the first time. Live & Clips is the definitive Hypocrisy collection and a must have for any hardcore fan of the band or death metal, period.



## SAVATAGE

### Poets And Madmen

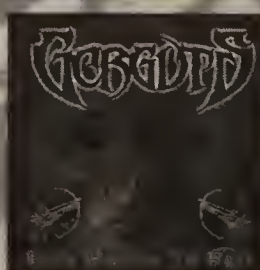
The Madmen Of Savatage have created their most amazingly poetic album yet with the aptly titled Poets And Madmen. 2001 promises to be an extremely triumphant year for these true veterans of metal! Look out for them on tour with Fates Warning. On Tour!



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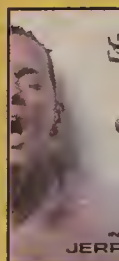
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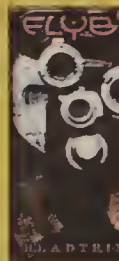
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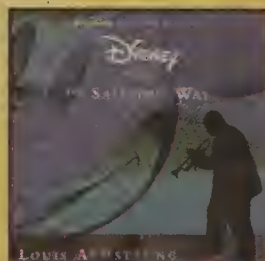
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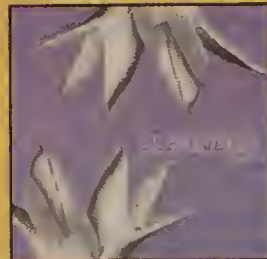
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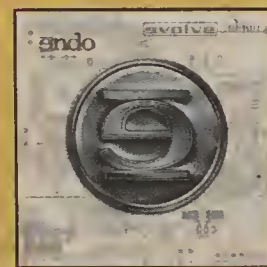
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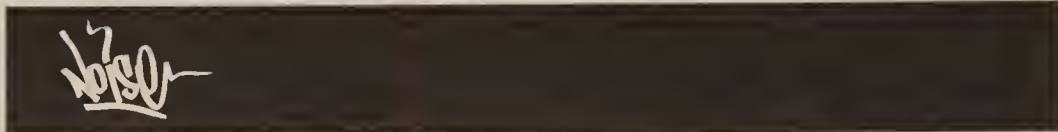


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## Rap in Hunters Point

In the mid '90s Hunters Point was as hot as any city or hood in the Bay Area when it came to indie rap, overflowing with classic funk-based West Coast gangsta sounds, which tended to rely more on original music than on samples. H.P. rappers related gritty, realistic stories about life in the ghetto, getting high, and hustling. The first group outta H.P. to gain a national following was RBL Posse, featuring rappers Black C and Mister Cee. In 1993, RBL Posse's album *A Lesson to Be Learned* sparked the underground hit "Don't Give Me No Bummer Weed," which figured prominently in the trend of pro-marijuana songs. "Bummer Weed" moved well over 100,000 units, while *A Lesson to Be Learned* has Soundscanned over 200,000 as of March 2001. RBL's 1994 follow-up, *Ruthless by Law* also sold over 200,000 copies. The album stands as a pinnacle of hardcore Frisco rap, with strong singles like "Bounce to This" and "Bluebird," as well as hood favorites such as "Pass Me the Zig Zaga" and "M.N.O.H.P."

Before the group's third album, *An Eye for an Eye*, could be released on major label Big Beat/Atlantic, Mr. Cee was murdered on Harbor Road on New Year's Day 1996. Despite a so-so single featuring Mystikal, the album tanked, and RBL went back to underground status. A collection of B-sides and collaborations surfaced in 2000; meanwhile, legal wrangling with Atlantic has delayed the release of the long-awaited fourth RBL album, *Hostile Takeover*. Yet their fan base continues to nudge the sales of their two In-A-Minute Records releases, and the new album is slated to drop in May.

H.P. O.G. turned community activist Herm Lewis is often credited with starting the independent compilation movement with 1993's *Trying to Survive in the Ghetto*, a groundbreaking collection of hardcore Bay Area underground rap featuring several H.P. artists, including Suga Bear, RBL, and Cold World Hustlers. Lewis was an influence in the development of onetime Bay Area rapper-entrepreneur Master P, who used Lewis's blueprint for *West Coast Bad Boyz Vol. 1*, the first commercially successful No Limit Records release. The album featured "Trying to Make a Dollar out of Fifteen Cents," with RBL and P together over Cameo's "Candy" beat; as is his custom, Lewis contributed a positive message to the album as well. *West Coast Bad Boyz* also led to Bay Area collections including the Cell Block compilation; D-Shot's *Boss Ballin'*; *Bay Area Playaz*; *4080's Mobbin' thru the Bay*; GLP's *Straight out the Labb*; Mac Dre's *Rompilation*; and Kayree's *Blackalation*. Lewis went on to release albums such as T-Lowe's *Keep It Real* (1995), *Still Trying to Survive in the Ghetto* (1995), and *Trying to Survive in the Ghetto 2000* on his own Black Power label. Black Power's most current release is the Odd Couple's *Thug Mania*. Lewis currently lives in Hercules, although he maintains an office on Harbor Road and stays involved in community events in the Point.

11/5 made some local noise with 1995's *Fiendin 4 the Funk*, like *Ruthless by Law* an extremely well-produced album. The group had a modest hit with "Garcia Vegas," an ode to the cheap cigar used for rolling blunts, built around a hook copped from the Time. 11/5 — whose extended posse (including U.D.I. and Cold World Hustlers) was known as the Kill-A-Hoes — continued to put out albums, including 1996's *A-1 Yola*, 1998's *The Overdose*, and 1999's *Bootlegs and B-Sides*, a collection of underground favorites. They disbanded in 1999.

Cellski, a.k.a. 2 Took, is a multitasking veteran artist from Bayview who was affiliated with RBL. He produced three tracks on *Ruthless by Law* (including "Bounce to This") and coproduced another, in addition to rapping on two tracks. He's remained active over the years, appearing on many albums by local artists, racking up numerous production credits, and releasing several albums, including 1998's *Hash Browns* and *Canadian Bacon*.

Guce, who also hails from Hunters Point, had a hit with "Western Bay Players" in 1995 that jacked the beat from Al B. Sure's "Night and Day." He has since become a major West Coast artist, recently appearing on the cover of *Murder Dog* magazine with Sacramento's Killa Tay, with whom, last year, he recorded the album *Bullys wit Fyllis*. In addition, Guce's label, Git Paid Entertainment, has become active in the straight-to-video market, producing several *I'm Bout It*-like films.

Hitman, who worked with RBL after Mr. Cee died, has released two solo albums on the Right Way label and continues to perform with the group. Another RBL affiliate was N.O.H. (Niggas on High), who released a slept-on album in 1995. Other H.P. artists who their own released albums during the '90s include 11/5's Taydatay, Cold World Hustlers, and U.D.I.

Currently, the artist with the most street buzz from the Point is onetime RBL-member Suga Bear. Right behind him (in terms of hood love, if not sales) are Frank Nitty and the gravel-voiced Baby Finsta, who has yet to officially release any material but is featured on two tracks on the *SOHP* soundtrack.

E.A.

## Hunters Point

From page 3

For the past year and a half the West-mob gang has been embroiled in a deadly gang-related war with another H.P. neighborhood organization known as "Big Block." It has been reported that the disputes centered on drugs, rap music lyrics, and neighborhood bragging rights, but the historical reasons for the anger that plagues H.P. residents are not quite so superficial.

Epps, for one, traces its roots back almost a century, when the settlement developed as one of the first black communities on the West Coast. "These projects were built before 1900, then the government took over," he says. "The shipyards were used for maintenance. During [WWII] a lot of the bombs were loaded right here. And a lot of black skilled workers migrated here."

After the war, though, many H.P. residents lost their jobs. And things went from bad to worse in 1973, when the naval shipyards closed, leaving H.P. residents — from whom the navy drew much of its labor force — in dire economic straits. By all accounts the base's closing devastated older folks in the community, many of whom then had to rely on government assistance. In the mid and late '80s the crack epidemic

created a thriving black market. Selling crack remains a viable trade in the district to this day.

In areas where illegal drugs thrive, there are certain truisms to contend with, and Hunters Point is no different. The 1st and the 15th of every month, the days when welfare checks are distributed, are busy for both the clockers, street dealers, and the ballers, the midlevel dealers who supply them. Standing on the block hawking pocketfuls of stones is not without risk. Many clockers carry firearms. If you're caught slippin' on the block without a strap, you could be easy pickings for the jackers, hardcore thugs who specialize in robbing drug dealers. Certain individuals go so far as to wear bullet-proof vests. And if the jackers or rival crews don't get you, the police might. Almost every day in H.P., an SFPD task-force unit is making an arrest or searching someone's vehicle with a drug-sniffing German shepherd. Until it was forced to disband in March 1997 because of lawsuits and allegations of inappropriate behavior, the SFPD's high-powered CRUSH (Crime Response Unit to Stop Homicide) unit, infamous for high-speed pursuits and an aggressive, overzealous attitude, made Bayview-Hunters Point its major stomping ground.

## Lights, camera, action

A montage of police cars with sirens blazing, hustlers on the block, and TV anchors hyping the connection between violence and rap, all set to H.P. rappers' music, makes up a five-minute *SOHP* trailer produced by director-cameraman Epps and editor Joshua Callaghan, who met at the Film Arts Foundation, where Epps was a student. The trailer looks similar to those for other movies, with one difference: it's not a fictional account shot on a studio lot.

Epps has worked on the documentary almost every day for two years. It's his tribute to the Point and, he hopes, his means of transcending the ghetto. Asked why he decided to become a filmmaker, he replies, "It ain't enough room for everybody to be rappers. That's why we're trying to implement these other venues and outlets. There's only so much room. There's only a select few that can actually be rappers, but it's so diverse, you can have a lot of other shit going on."

When the Junious and Baker killings occurred, Epps ended up being in the wrong place at the right time. Being a H.P. nigga does have its perks; he was able to shoot footage without raising eyebrows. The resulting film presents a mostly sympathetic view of the Point from a street-level perspective, yet at the



**H.P. OG:** Herm Lewis's 1993 hardcore Bay Area rap compilation *Trying to Survive in the Ghetto* featured several Hunters Point artists.

GUARDIAN PHOTO BY MELISSA BARNES



same time doesn't sugarcoat the effects of violence there.

"We lost some souls. We can't go back," he says. His greatest wish is that *Straight outta Hunters Point* — currently in post-production — will unite the Point's various beefing factions.

The film, Epps says, not only recounts the events following the Junious incident but also includes background on everything from the Point's turn-of-the-century origins as an army post (before it was handed over to the navy) to its conversion to low-income housing to the race riots in 1966, when a white police officer shot two unarmed African Americans in the back.

"We've got the whole evolution of how Hunters Point became Hunters Point," he says. "We've got some historical stuff and different interviews from people [who] have been there 40 or 50 years and the things they went through.... I bring it all the way up into the hip-hop."

*SOHP* includes interviews with many of the seminal figures in H.P.'s rap history, including Black C. of RBL Posse, Herm Lewis, and Douglas "Boobie" Stepney.

No doubt the most successful rap group in H.P. history is RBL Posse, whose three albums combined have sold between 500,000 and 750,000 records (exact counts are hard to determine, as RBL's fans buy music at non-Soundscan stores). RBL were courted by labels such as Def Jam and Relativity before signing with Big Beat/Atlantic in 1995. Mr. Cee, though, was killed before the album was completed. And Big Beat seemingly had no idea how to market the group, attempting to change the signature RBL sound and spending hundreds of thousands of dollars on studio expenses and samples.

Though they didn't become as huge as expected, RBL's success served as an inspiration to H.P. artists, as well as to Lewis, a community activist who started his own H.P.-based label, Black Power.

In 1993, Lewis released *Trying to Survive in the Ghetto*, an album credited with setting off the independent-label compilation movement locally. He describes the album as "a unified effort" that brought together H.P. artists such as RBL with S.F. rappers such as Cougnut, JT the Bigga Figga, San Quinn, and 4-Tay. *Trying to Survive* set a precedent for inner-city entrepreneurs across the Bay Area (see "Rap in Hunters Point," page 10, and "Black C on Hunters Point and S.F. Hardcore Rap," page 11).

"When a lot of these ballers and high rollers seen an individual like myself, a non-rapper, put together a compilation with a variety of rappers," Lewis says, "they looked at it like, 'Hey, Herm put together this compilation, and he's not even characterized as a rapper.' ... That's what a lot of people started doing."

Among those influenced by H.P.'s rap scene was Master P, whose 1997 *West Coast Bad Boyz Vol. 1* compilation aped *Trying to Survive* with songs like RBL's "Trying to Make a Dollar out of Fifteen Cents," the album's biggest hit. P, of

course, went on to become a multimillionaire with his No Limit label. "Once he moved down South [New Orleans] with this Bay Area game, he put it out there in those communities, and they were fascinated by it," Lewis says. "And he just kept going."

West Point's Baby Finsta also acknowledges RBL Posse's influence. "I really related to [RBL]," the gravelly voiced rapper says. "I used to holler at them and try to get on they tape when I was 10. That really did inspire me to come with my own [stuff]. I dedicated myself to that, to do it for the Point." Since then Finsta's worked with JT the Bigga Figga, among others, and is featured on two songs off the *SOHP* soundtrack.

Still, despite the success of certain artists there, it's not easy for a rapper from H.P. — no matter how tight your flows may be — to get established in the industry. "There's a lot of talent here in the Point," Finsta says. "It's fittin' to go major. It just needs more distribution. The songs that [artists] got here is major, but sometimes motherfuckers around here be hating on you, like 'I don't wanna be down with this music,' because of the shit they hear in the news. But it's shit that motherfuckers live."

## Livin' that life

On my initial visit to H.P., Epps introduces me to the neighborhood's local characters. We meet several people featured in the film, a few older folks, and many of the youngbloods. Walking through the hood, I feel it's obvious I'm not from here. Luckily, everyone seems to know Epps, so my ghetto pass is in no danger of being revoked. Still, I try not to gape at the hood rat who walks by with a T-shirt that reads "Don't Ask Me 4 Shit" or at the older, stumbling gentleman in tattered, dirty clothing, obviously drunk, high, or both.

There are kids getting home from school and teenage girls strolling past puffing Newports. Suddenly, a young boy runs up, yelling excitedly. "The police got everybody on the ground around the corner. I was winning in the dice game, but I had to get up," he tells Epps.

We walk around the corner, where a crowd watches people being arrested. Camera in hand, Epps films as the police search and question a suspect, a stocky black male who looks to be in his mid 30s.

"You got anything else in your pockets?" a cop asks.

"No," the handcuffed man replies, face bowed.

"You sure?" the cops asks.

As Epps is filming, a young girl says to him, "You should have been here last week when my daddy got picked up." Another squad car rolls up. "Five police cars for three people? That's unnecessary," the girl announces to no one in particular. An older woman, maybe in her mid 20s, approaches. The girl addresses her.

"They don't want to find out who's doing all this killing," the girl scoffs at the police. "They just want to mess with some dope fiends." Meanwhile, a

## Black C on Hunters Point and S.F. hardcore rap

RBL Posse frontman-producer Christian "Black C" Matthews has been absent from the scene in recent years as he extricated himself from his contract with Big Beat/Atlantic. He is about to return to the rap game with *Hostile Takeover*, the first all-new RBL album in five years. He spoke to the *Bay Guardian* from his Antioch home.

**Bay Guardian:** First, I wonder if you could talk about how RBL started.

**Black C:** It all started from this rapper named Budwyser. He used to stay on Harbor Road with us, in the projects up in Hunters Point. He really got with me back in ... let's see, I had just gotten out of Log Cabin ... in like '89. I heard him talking about how he was gonna go get a few modules for four-tracks and stuff like that. I didn't even know [slain RBL Posse member] Mr. Cee then. We used to be selling tapes around the hood like *Too Short*, 'cause *Too Short* used to come by through there back in like '88, '89, selling tapes. Then Budwyser told me he found a real studio. Basically, I started off as a producer. I was just doing beats; I wasn't even rapping then. It was mainly Budwyser, my brother, and this dude named T-Lowe, who [Black Power label owner] Herm [Lewis] now is putting out. I started being in the studio with Budwyser, and while they were rapping, I was like, "Man, I'm fittin' to start writin'." So I started dabbling, and I made a song called "Rolling Through the Turfs of HP" that was kind of a hit. And I had a song called, uh, "What about My Niggas," naming all the dudes on my turf and stuff like that.

**BG:** How did "Rolling Through the Turfs" go? Do you remember that?

**BC:** It was off that Fatback "Hotbox" beat. [Sings] Um, "I gotta get some money, bomp bomp bomp." I forgot the [rest]. But basically, it was just, "rolling through the turfs of HP, HP," just echoing it out. Then in '90, [producer] T.C. told me he had a dude who was rapping. He was like, you need to let me bring him up here. The dude was Mr. Cee. We made a few songs like "Bammer Weed." We called it "Bammer Joint" at the time. "Don't give me no bammer joint / We don't smoke that shit up in Hunters Point" — that was the real title. Then I was like, we need to take this to the real studio. We had a few other cats we made songs with originally. This dude who passed away called Madman T de Lee — he was on a song. This dude named T-Rob was on it. So we took that over there; it turned into "Don't Give Me No Bammer Weed." We felt like, we gotta get everybody, like Fillmore, Sunnydale, playing it. We didn't really wanna keep it all Hunters Point. So we changed it to "S.F.C.," and basically man, it just went on to our album *A Lesson to Be Learned*.

**BG:** So you were distributing it through Music People, and then they were like, "Why don't you let us put it out on our label?"

**BC:** Right. It was like, "Why don't y'all sign with us?" See, at the time we weren't really taking this music thing serious. We were kinda like happy we were getting money just off the little few tapes we had put out. [In-A-Minute Records owner] Jason Blaine basically inked us, talking about "I wanna give you a deal. I'll give you like \$10,000 right now if you sign with us." Back then we thought that was a lot of money just for our music. And it sold over 200,000. *A Lesson to Be Learned* is at 220-something, 230-something and still counting. Basically, we toured off that album, did shows off that for like two years. Basically lived off that album. That's what took us so long to get back in the studio to do *Ruthless by Law*. Basically, me and Mr. Cee got on the road, hooked up with E-40 and them, a lot of people, and really started getting into the music game. Then we started realizing we were also getting got by In-A-Minute. We started realizing we weren't getting mechanical royalties; he was holding back too much on the reserves; he holdin' back 25 to 30 percent, when you're only supposed to be holding back like 10 to 15 percent. So we started, like, falling out, when we worked on the *Ruthless by Law* album, but we eventually got that out, and that's when everything fell out with In-A-Minute.

**BG:** The label did have an elaborate record-release party though, right?

**BC:** Yeah, they did all that for us, based on the strength that we were kinda mad at him. He was like, "I'm a put it on my honor. I'm a blow this album up." So he gave a record-release party at the Sound Factory, invited a few people. He tried to do it big. I can't take nothing away from In-A-Minute, though. They put us on the map. They just didn't pay us, you know what I'm saying? But if it wasn't for them, we wouldn't be out there like that. Me and Mr. Cee damn sure weren't taking it serious. We would've just kept it in the hood and in San Francisco, really. We just wanted all of San Francisco to play that album. That's what we were concentrating on. It took off from there. That got us out there to see the world and really started putting me up on the business aspect of the industry.

**BG:** What was the effect on the community in Hunters Point, as far as seein' y'all come up? Was it, like, everybody started rapping?

**BC:** Uh, yeah. First it was mainly, like, support. Everybody was happy with somebody just saying Hunters Point on the mic. Somebody who's on the tape just saying Hunters Point, who you used to go to school or something with. It was mainly a support system going down then, but then after a while, that started fading away. Everybody tried to start getting in the studio, saying, "I can do that too. I used to go to school with Chris. Chris wasn't rappin' at first." '94, '95 came, you started seeing a lot more independent record companies coming out. I mean, that's everywhere, not even just in San Francisco. Fillmore, everybody.

**BG:** The Hunters Point sound is real hardcore. How much does environment play into that?

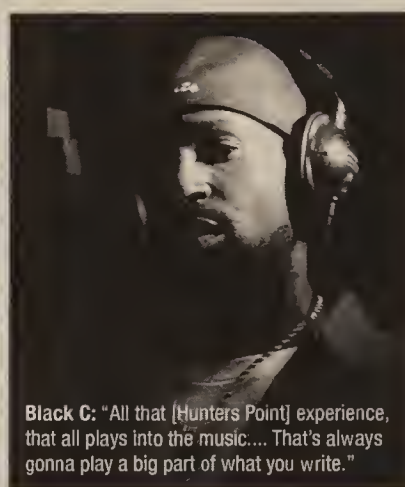
**BC:** Man, it's like 80 percent. All that experience, that all plays into the music. The police, dirty cops, just look at the project buildings. That's always gonna play a big part of what you write. Even if you were just writing poems. Them ain't the suburbs around there, so if you not, you being phony. It ain't like everyone's trying to be a gangster rapper, trying to be like N.W.A. That's what's going down in Hunters Point. Believe that.

**BG:** How did Mr. Cee's passing affect the group?

**BC:** Man, badly. I mean, that took a whole bunch from the group. I'm like the hard side of the group, the ruthless side, and Mr. Cee brought a whole lot of party cuts. He brought that vibe to where females really feel the group. I see that now, on my new tapes. It's a big difference now, 'cause mostly now, it's more like ruthless and harder now. Plus, he gone, so we feelin' his pain, feelin' him being gone, that empty spot, you always got to talk about that on a tape. If he was here, we wouldn't even be talking about that. We'd be talking about chillin' and partying and doing something else. So it's a big difference.

**BG:** What have you been up to in the last few years? We really haven't heard a lot from out your camp.

**BC:** Basically, it's been me trying to get out of these ties with Big Beat. For the last two, three years, I was really trying to get up out the contract. They in breach, but I couldn't do nothing [with other labels]. I didn't wanna go out there and get somebody sued or something. Now I'm in the clear as far as where I can do work. They ain't in the clear, we still going through some legal stuff with them. Now I'm in the clear, as far as where I can do some deals, so now I'm at work [Points to the 24-track studio behind him]. So now, just trying to get this *Hostile Takeover* out; it's got 17 all-new cuts on it.



**Black C:** "All that [Hunters Point] experience, that all plays into the music.... That's always gonna play a big part of what you write."

GUARDIAN PHOTO BY MELISSA BARNES

E.A.

number of police surround a drug-sniffing dog as it searches the suspect's car for contraband. Another cop rolls by in a black-and-white and sees Epps at work. After some polite banter, the cop jokes, "We should subpoena the tape." Epps — who admits to having been a hustler before becoming a filmmaker — replies, "Nah, man. I'm trying to stay out of court."

Another afternoon, I observe a man walking through the "Mob with a tray full of bootleg CDs. He's got the latest E-40, Mystikal, Too Short, Jay-Z, B.G., and Noreaga: all hood-approved artists. See-

ing me scribbling notes, he asks if I'm a cop. I explain I'm working on a story. "What's happening here?" I ask. "What's going on in the ghetto is niggas trying to make some money," he replies.

Others are attempting to use the turf for community-outreach efforts. San Francisco Department of Public Health program coordinator Alonzo Gallaread hands me a plastic bag filled with condoms, lubricants, and a stat sheet. He's here, he says, because H.P. has the highest rate of sexually transmitted diseases and teen pregnancy in San Francisco.

By day, especially when the sun is shining, West Point is as pleasant as the inner city gets. As clockers man their posts on the block, kids ride by on bikes and scooters; neither group takes much notice of the other. Yet at night the Point takes on a different character: it becomes sinister, deadly. Each passing car seems ominous. Will this be the one to screech by, automatic weapons spitting flame from open windows? While I'm on the turf, I make a mental note of physical barriers and exit routes should I be forced to duck and cover.

Continued on page 12



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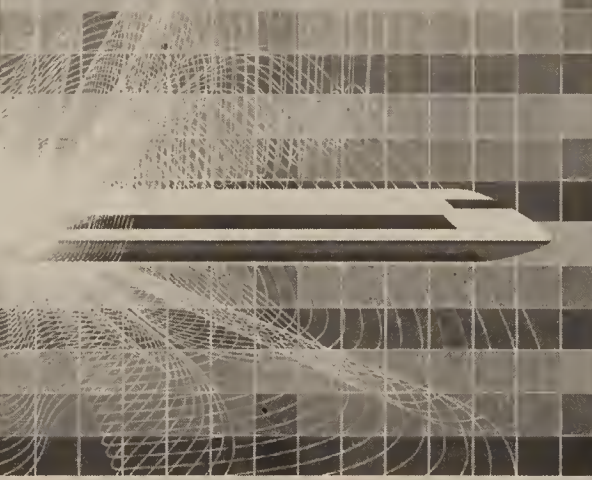
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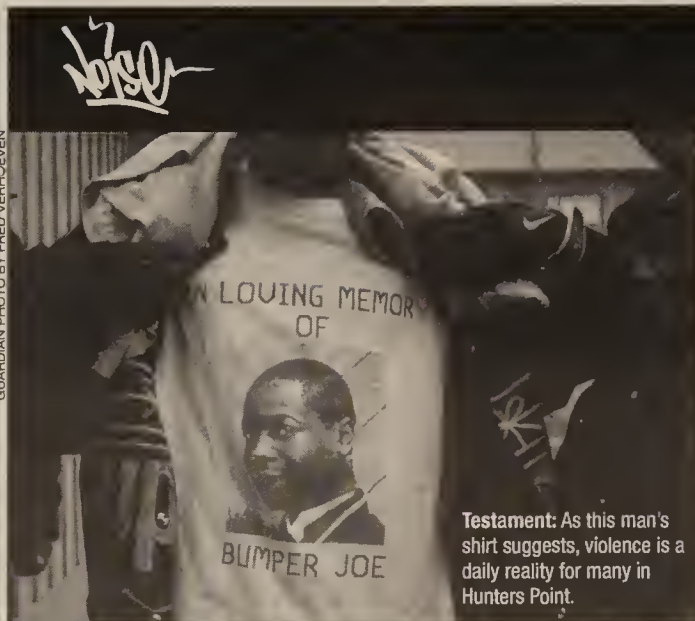


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**Testament:** As this man's shirt suggests, violence is a daily reality for many in Hunters Point.

## Hunters Point

From page 11

One evening I'm smoking blunts and drinking Hennessy from a paper cup, listening to Snoop Dogg's *Tha Last Meal* with some H.P. folks in a van parked outside the 'Mob. The man opposite me, seated in the driver's seat, lifts his T-shirt to reveal a bulletproof vest. I do not ask him if he is strapped; instead, I wonder about my own safety and consider moving to the back, where I am less likely to be caught in a crossfire. I can't quite shake the feeling that at any moment violence might erupt. A few weeks later my worst fears come true: the man's van is sprayed with 80 or 90 rounds of AK fire, with him in it; he dies at the scene.

Another night, I come face to face with Boobie, the CEO of Big Block records. He and his cohorts are relaxing in a van parked outside the Harbor Road projects, watching *Scarface* on a DVD player. Each time a car passes, Boobie looks out the window, as if to assess whether it's a friend or a foe.

Boobie disputes the press accounts that allege he's a gang leader. The 29-year-old says he plans to file a defamation-of-character lawsuit against two local TV stations that covered a police raid of his home on a warrant alleging there were as many as 15 guns stashed there. (Despite the aggressive, *Cops*-style daytime raid, no guns were found, and charges against Boobie were dropped.)

"I feel like [the media] slandered my name in the wrong way," he says. "You gotta know a person to judge a person. They don't even know me. They don't know my intentions in these streets. The game ain't got room for bad people. If I was out here doing bad things or creating a bad environment, I would no longer be here. I'd a been dead or in jail already."

### Increase the peace?

Since September a Nation of Islam-brokered truce and a highly publicized slew of community meetings have come and gone. What, if anything, has been gained from the intervention by then-supervisor Amos Brown, Mayor Willie Brown, and former San Francisco Housing Authority chief Ronnie Davis, is unclear.

Community spirits were raised briefly last fall, when the Housing Au-

thority announced a plan to build recording studios in six public housing projects, including West Point, Oakdale, and Harbor Road. Shortly after the plan was unveiled, SFHA spokesman Mike Roetzer told me, "We believe the music studios have the potential to build respect and cooperation between various groups and artists."

Though some of the older H.P. residents remained skeptical, Roetzer said, "We have had an overwhelmingly positive response from the young adults living in our developments. They believe the music studios will allow them opportunities for creative expression."

At least one studio was built, and ground was broken for two others, but at press time, none were fully operational. Because the question of how to pay the studio costs was apparently never addressed, the plans have stalled. Indeed, no one is talking about it anymore. And no outside source of funding ever emerged.

Without a viable way to release the music, the gesture is a token one, RBL's Black C implies. "They ain't bringing in the people that can really help them with that, 'cause they don't wanna pay them."

Boobie says he was supposed to be the director for all the studios, but "due to the fact of the media hype and all the blowing out of proportion, they've been lagging on that. It wasn't even our idea for them to try to help us with the studio; we had already built a studio. They came in and make it like they wanted to help and ain't did nothing but lock the doors."

"They don't care about how we live, they're just like, 'Whatever.' They don't wanna put the space for the studios up. They need to let us prove we're ready to do better and see our intentions. We got good intentions, to do music. Let us try. Let us see what's up. Let us dig our own graves. Don't bury us alive."

Still, a number of people have died since studio plans were announced; several were affiliated with music. "I can say it could have been a better place for them, you hear what I'm trying to say?" Boobie says.

There is another reason, Boobie surmises, that the violence at Hunters Point has not subsided: gentrification. "The whole thing is, they want this property. They try to make it like this is all about the gangs and all of this, but it's really

about the area. But everybody don't know that. See, I can't convince everybody to believe that the people want the property and they want to get us up out of here so it'll be an easy takeover.... The whole hype is, the land is like, billion-dollar land."

Looking out the window of his van, Boobie says, "See this pretty-ass view? Imagine if there was a mansion sitting right here. How much do you think it'd be worth? Five million dollars. But instead, they got Housing Authority units up here.... They've done developed every [area] but Hunters Point. They've done remodeled Sunnysdale, Geneva Towers. They ain't gonna put no new houses up here."

Meanwhile, tensions continue to run high in the Point; reports of gunfire filter in through the grapevine on a daily basis. The Westmob-Big Block beef is as full-fledged as ever. The ghetto remains red hot and ain't a damn thing changed. There have been more shootings, more retaliations, more arrests, and more funerals.

### Raw material

One evening I sit in on a *SOHP* editing session in Berkeley and listen to Epps and Callaghan discuss the film. They've got 50 hours' worth of interviews and scenes of neighborhood activists, rap artists, politicians, police, drug dealers, crackheads, mothers, children, playgrounds, and mortuaries on tape. Each vignette documents another side to everyday life in H.P.

None of the scenes were scripted, they explain; this is cinema vérité in its rawest form. Much emphasis is placed on a guerrilla-like approach to mise-en-scène. Unlike many typically dry documentaries, which position themselves a respectful distance away from their subject matter, *SOHP* jumps into the fray. If the viewer develops a fascination with H.P.'s street life, it is because Epps is fascinated with these stories as well.

"Like the other day, Saturday. Niggas is ready to go to war," he exclaims.

"Kids is ready to go Easter-egg hunting, waiting on the big bus to come, then ... chop chop chop!! Bak-kaka-kak! Pop! Pop! I was on the other side, but I just ran through the turf to see what going on. I looked at all the kids running, the fathers and mothers running to get their kids. They had to cancel it. It's like, we can't even do this. We can't even get an Easter-egg hunt for the babies. It's got to the point where it's something I'm missing, and I'm there every day."

Viewing the faces he's captured on digital video, Epps suddenly gets real quiet. "A majority of these dudes are in jail now, like 40 percent of them," he solemnly remarks. He seems to be close to tears, but no tears will come. ❖

**Editor's note:** Right before we went to press with this story, we learned that Douglas "Boobie" Stepney had been wounded in an April 26 shooting on Dakota Street. According to the police incident report, Stepney checked himself into San Francisco General Hospital. His condition was unknown at press time.



When Lee "Scratch" Perry biographer David Katz met his subject for the first time, it had only been a week since the twentysomething disembarked the plane from San Francisco into "the grey chaos of London." He was focused on one thing: seeking out his idol for an interview.

It was January 1987, and the seminal London club Dingwalls had seen better days. So, too, had Perry. The little giant — who was there at the birth of reggae, who had been one of Bob Marley's most influential mentors, who virtually defined the sound of Jamaican roots and dub reggae in the 1970s, who used a crying kid as a percussive hook on "People Funny Boy" before Timbaland was even conceived — was suffering incompetent management. "He was supposed to play in February, and they had put the date as January. So he thought, 'Well just in case all my adoring fans turn up, I better be there to apologize,'" Katz said in a recent conversation. "But at this point, Scratch was kind of at a low point in his career — not a lot of people were there anyway."

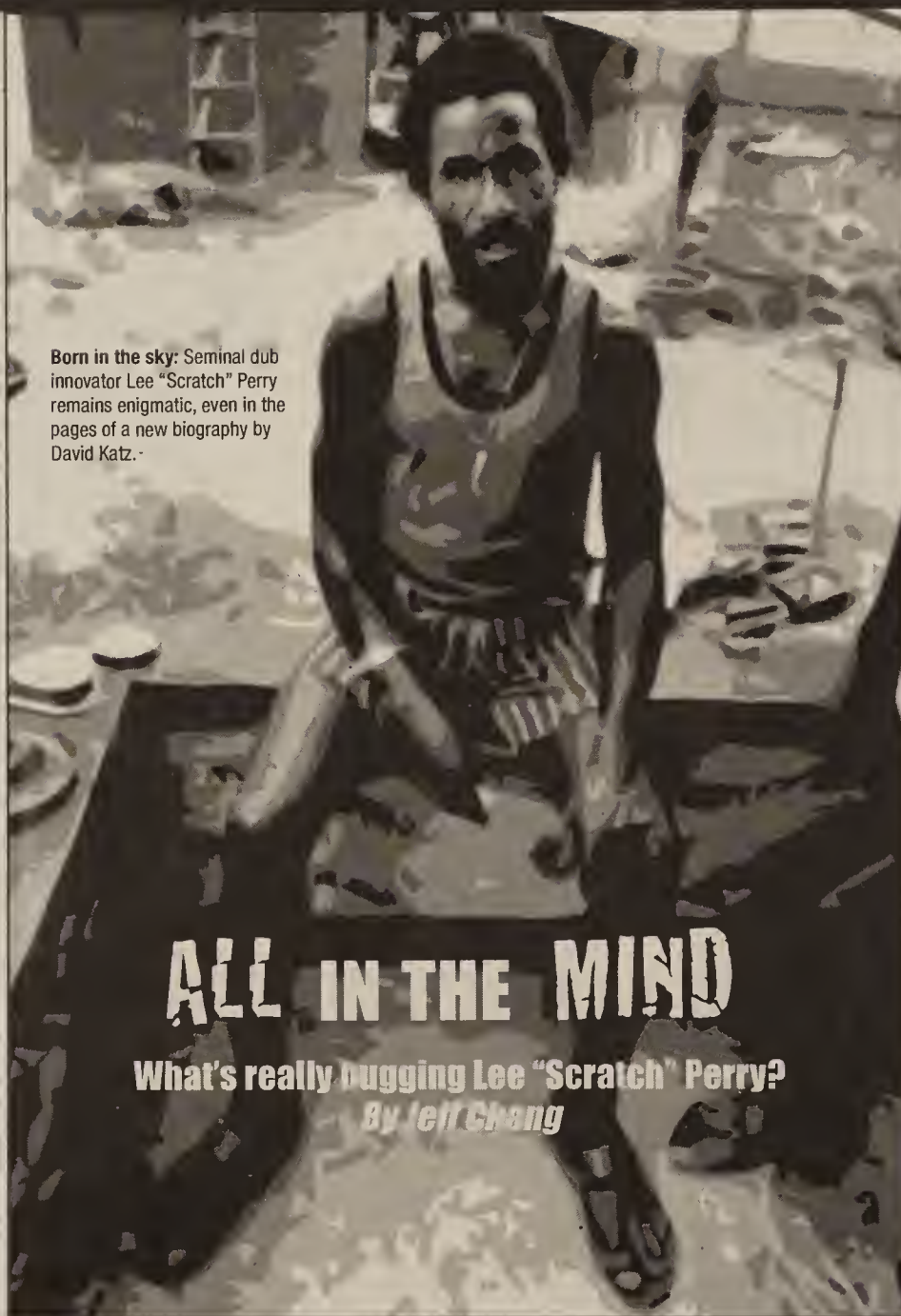
The night would only get weirder. "He spent most of the evening grabbing electric light bulbs with his bare hands. He was doing these rituals where he'd take a hit off the spliff. He had a whistle, and he'd grab the light bulb with his right hand and blow smoke through the whistle. Then he'd take another hit, change hands, grab the light bulb with his left hand, blow the whistle, stand on one leg," Katz said.

"He had this little wooden recorder flute. So he'd take a hit on the spliff, stick it in one nostril, blow the smoke through his nostril through the recorder, playing the recorder through his nose with all this weed smoke coming out of it. He'd play a few notes with his left nostril, take another hit of the spliff, play a few notes with his right nostril. He barely said a word to me the whole evening, and he didn't really talk to anyone else. But he took a copy of [a magazine in which Katz had written an article on Perry] away and read it." Days later, Perry summoned Katz to his studio and, putting a silver ring with a winged death's head on the finger of his writing hand, officially made him his "ghost writer."

Madness or mirth, sickness or savvy — these are the contradictions that undergird the ever expanding cult of Perry. The now famous Beastie Boys salute to Perry in the summer 1995 issue of *Grand Royal* featured Katz's careful contextualizations of Perry's music and Bob Mack's patois-ignorant, borderline racist claim that 1984's "Bed Jamming" spurred rumors of incest around Kingston, because of Perry's lyrics about popping a "dawta's water."

The issue also spurred Island Records to assemble *Arkology*, a three-CD document of Perry's mid-'70s peak at his Black Ark studios. And in the first four months of 2001 alone

**Born in the sky:** Seminal dub innovator Lee "Scratch" Perry remains enigmatic, even in the pages of a new biography by David Katz.



## ALL IN THE MIND

What's really bugging Lee "Scratch" Perry?  
By Jeff Chang

the Perry reissue cottage industry saw Trojan Records release volume three of its double-CD *Complete UK Upsetter Singles Collection*, Katz's compilation for Motion Records entitled *Born in the Sky: Upsetter at the Controls 1969–1975*, and Adrian Sherwood's *Divine Madness... Definitely from Pressure Sounds*. On the Web, in addition to browsing the usual discography and lyrics sites, you can trade Perry MP3s ([home.wanadoo.nl/upsetter.exchange/pl1.htm](http://home.wanadoo.nl/upsetter.exchange/pl1.htm)), buy Perry records from like-minded fanatics ([www.eight4eight.com](http://www.eight4eight.com)), and stay ahead of the ongoing reissue flood at Mick Sleeper's definitive Upsetter Web site ([www.upsetter.net](http://www.upsetter.net)).

Katz's extensive new biography, *People Funny Boy: The Genius of Lee 'Scratch' Perry* (Grove/Atlantic, May 2001), may only fuel the fascination. In a copiously detailed history, Katz lets many of the hundreds who have worked with the Upsetter in his 35-

year career speak for themselves, making the book as much reggae reference as definitive biography. His notes on Perry's singers, DJs, and family members often come with birth dates and generous anecdotes. Perry himself lingers like a ghost over the proceedings, seems to float in and out of the narrative like the vocals on one of his dubs. The biography itself, Katz admits, is yet another Perry production.

Writing in the *Wire* last year, Simon Reynolds tied the Perry cult to Perry's "fertility as a text for exegesis: Perry's syncretic cosmology of superstitions, science fiction, and pulp movies, his 'is it schizophrenia or performance art that never stops' eccentricity; his Sun Ra-like wordgames and encryptions will support a micro-industry of dissertations and seminars for decades to come." On the other hand, as *Denver Post* writer G. Brown once put it:

"There are those who think the notoriously eccentric Perry is a few fries short of a Happy Meal."

Perry invites disbelief. He is fond of saying he is an alien "born in the sky." He has been known to sleep in a coffin, has exposed himself onstage more times than Jim Morrison ever did, and his sartorial sixth sense — personally graffitied Zion lion T-shirts and jackets, glittering hats with mirror sequins and hand-cut glass — is certainly way off Madison Avenue. Shortly after meeting Katz, he dictated eight pages for inclusion in the book, stuffed with prose like this: "Live and direct: rain check, air check, breeze check, lightning check, thunder check, brimstone check, and fire check, and blood and fire. Confidence of Rastafari: burning fire in the bush. Coosh, coosh, push, push. The Jungle Book, the Jungle King, the Jungle Lion, the Jungle lord, the jungle yard; the graveyard, the cemetery,

the grave, the box and the ghost in it. The death angels sing, angels flap their wings; the death angel sing the sweetest song I ever heard: Lee 'Scratch' Perry on the wire, Lee 'Scratch' Perry ball of fire."

But the madness line fits too comfortably into the hahaha-look-at-the-funny-monkey school of racist criticism that plagues all too many discussions about black musicians from Little Richard to Wesley Willis to Kool Keith. As Sasha Frere-Jones wrote in a 1997 review of *Arkology*, "Monk knew how to fake a strait-jacket, and it wasn't because people on Saturn wear leopardskin that Sun Ra did — lunacy is a pill that non-black America sometimes needs to ease the pain of admitting that almost all of the formal innovations in popular music have been made by black musicians."

"There tends to be two sides of looking at Scratch: one that says, 'Oh he's jolly, madcap Scratch the mad black man,'" Katz said. "Then there's the other one that says, 'Oh no, it's Scratch the trickster, like Anansi. He's pretending to be mad.'"

"Well, in my personal experience of being around Scratch, yes, he does have a public persona, and he does behave very differently in public when people are around him. But there were other times when he did not seem to be in control of this game."

Most of the speculation about Perry's madness centers on what Katz terms "the excessive apex and sudden fall of the Ark." After Black Ark opened in December of 1973, Perry entered his most prolific, aesthetically arresting period, resulting in works such as the sizzling future soul of Susan Cadogan's "Do It Baby" and "Hurts So Good," the spirit-infused dub of *Super Ape* and Augustus Pablo's "Vibrate On," and the defiant sufferah laments of the Congos, the Heptones, Junior Byles, Junior Murvin, and Max Romeo. Perry's sonic innovations were made on outdated, cheap equipment. "Even in the later days of the Ark, the amplifier he was using was this little Marantz home stereo amp. It is astounding what he got out of so little," Katz said. Later Perry added a Mutron Superphaser and the Roland Space Echo, but he left an eight-track TEAC that Island founder Chris Blackwell gave him completely unused, eventually destroying it and burying it in the yard behind the studio.

By 1978 the Ark would also become a center for the Boboshanti Rasta sect and increasingly was drawn into the election-year political warfare raging in the streets outside. Ghetto dons and Rastas used Perry to help promote the famous gang peace treaty through music. When Bob Marley returned from the United States to play the One Love Peace Concert, he immediately went to the Ark to write and record "Blackman Redemption" and "Rastaman Live

*Continued on page 14*



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*noise*

## Perry

From page 13

Up" as a who's who of Kingston's street bosses watched. But at the end of the year Perry's refusal to take a break led to arguments with some of his closest collaborators. He ejected the Bobos, shaved his budding dreads, and refused to deal with Rasta groups such as the Congos. By 1979 Perry had chased away all his visitors and covered the Ark with brown paint and Magic Marker tags, crossing out words and pictures with Xs (just as Basquiat would begin doing a few years later). Four years later the Ark burned down. Katz's interviews with Perry's children point toward an electrical fire, but Perry himself claims that he did it. What drove Perry mad?

There is a clue in Reynolds's critique of the Perry cult: "The other reason for the Perry cult is, I reckon, because the tomfoolery and quirked-out levity of much of his output offers a blessed reprieve from the sheer earnestness of roots reggae, which is often literally sermonising, all parables and chapter-and-verse." Reynolds figures many first-world critics prefer a daffy Rasta to a duppy conqueror, and he may be right. It's quite possible that, amid the dread winds blowing outside the doors of the Ark at the end of the '70s, Perry thought the same thing.

The Black Ark studio emerged in a different period than Coxson's Studio One and Duke Reid's Treasure Isle, which were both built from sound-system profits during the heady independence years of the '60s. The Ark was financed by Perry's profits from the globalizing of the reggae industry, primarily through the patronage of the Island and Trojan labels in Britain. As Michael Manley's socialist government began to encounter resistance from U.S. business interests and cold-war foreign policy had the CIA beginning to run guns into the hands of opposition gangs, Jamaica's economy took a nosedive. Reggae production — as Rastafarians had duly noted during the '60s and Manley came to recognize during the 1974 elections — was not only a socially stabilizing force, it was on its way to becoming an economic engine.

After Marley's *Catch a Fire* was released in 1973, Jamaica's informal reggae economy itself felt the pressure drop. Dub music was partly an answer to demands to create more, faster. And these pressures were placed squarely on the slender shoulders of recording artists. Uptown, Bob Marley's Hope Road residence was becoming a magnet for Twelve Tribes Rastas and poor, displaced sufferers. Marley archivist Roger Steffens believes that by the late '70s, Marley was directly responsible for the economic fortunes of 6,000 people. Despite being diagnosed with cancer, he argues, Marley kept a hectic touring schedule through the end of

## David Katz's essential Lee 'Scratch' Perry

Lee 'Scratch' Perry, *Super Ape* (Island, 1977) "My whole way into Scratch was through dub, and my whole way into dub was through Scratch, and it kind of went off from there. I would recommend an audiophile edition that's currently available on vinyl. It's like listening to it with new ears."

Lee 'Scratch' Perry, *Blackboard Jungle Dub* (RAS/Clocktower, 1973/1988) "Unfortunately, the most amazing version, which came in its original form — with 14 tracks instead of 12, a different track order, and with actual stereo mixing with channel separation like an Esquivel record — was reissued with a red cover from Coxson, but the pressing is terrible. It's so noisy you kind of miss the whole point of what the record is."

Bob Marley and the Wailers, *Soul Revolution 1 and 2* (Trojan, 1971) "The first one is all the vocals, and then *Soul Revolution* part two is like proto-dub. They're instrumentals, but they put the material in a totally different light."

Lee 'Scratch' Perry, *Chicken Scratch* (Heartbeat, 1990) "For anyone interested in his early work as a vocalist, this is a collection of ska sides he did at Studio One."

The Congos, *Heart of the Congos* (Blood and Fire, 1978/1996) "This is the real pinnacle of the Ark: great harmonies, amazing sound effects. And the Blood and Fire reissue is just such a beautiful package: wonderful gatefold sleeve and all these bonus tracks and all taken from original master tapes."

Lee 'Scratch' Perry, *Arkology* (Island, 1997) "Initially, Island [Records] just wanted to put out one CD, and they were trying to claim they didn't have any unreleased stuff. We knew that was a lie. So Trevor Wyatt [at Island] actually sent up for all the master tapes. And, of course, the first tape he put on was the Congos. And there was an extra track on the Congos album that hadn't been released before, and then the whole album mix itself was completely different."

The Upsetters, *Clint Eastwood* (Trojan, 1969) "This got reissued as *Best of the Lee Perry and the Upsetters, Volume One* on Jet Star. It's got a bunch of great organ instrumentals and DJ tunes from '69."

Junior Byles, *Beat Down Babylon: The Upsetter Years* (Trojan, 1972/1997)

Max Romeo, *War inna Babylon* (Island, 1976)

Lee 'Scratch' Perry, *Time Boom X Devil Dead* (On-U Sound, 1987)

Lee 'Scratch' Perry and Mad Professor, *Experryments at the Grassroots of Dub* (Ariwa, 1995)

Lee 'Scratch' Perry, *Born in the Sky: Upsetter at the Controls* (Motion, 2001)

J.C.



1980 because of these obligations. "It took its toll," Steffens said. "He really wanted out."

It may have been the same with Perry. Hundreds of people materially depended upon Perry's one-man assembly line, while the Bobos hoped the Ark could help disseminate their message. "When he comes into conflict with Rastafari is right around the same time where it could be interpreted he has some kind of breakdown," Katz said. According to Max Romeo, Perry began comic antics to discourage a group of Rastas from coming around: "He put a pound of pork on his [car] antennae, and rode around town until it rotted and maggots were falling from it, claiming that he don't want no Rasta round him because Rasta come give his kids lice. After he put the pork on the antennae, the dreads was still coming, so he wrote on his car back, 'I am a batty man.' That's when the dreads run in all different directions!"

"That period of his life, when I was speaking to him, that was the only time he got visibly upset, kind of angry with what people had said. And there seems to have been lapses in memory," Katz said. "So it does seem like something happened, like probably there was a breakdown." Part three of Perry's dictations to Katz, called "The Return of the God of Thunder," reveal a lingering bitterness. "Reggae music is a curse, the ultimate destruction," Perry wrote. "Logical Fox, solid-state logic."

"If you're gonna ask me do I think Scratch is mad — it's not really a word that I would use. I think it is a great shame that partly the way that Scratch has had this revival of interest in his career is because he's being portrayed as this kind of jolly nutter," Katz said. "To me, never mind about the peculiar behavior — OK, it's interesting to a degree — but just listen to the music and be amazed. That's where the real genius lies." ♦



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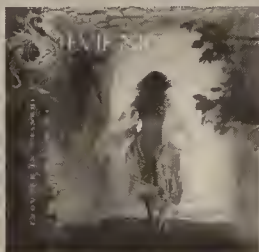
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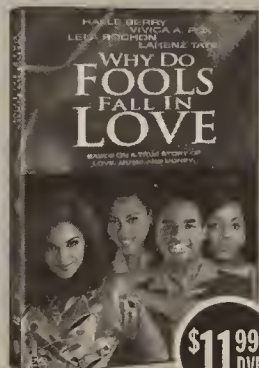
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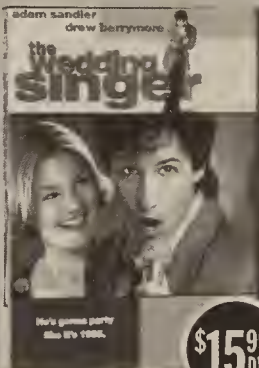
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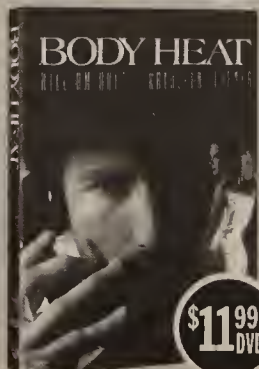
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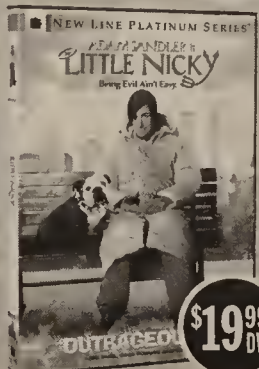
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Sun. 5/6  
Dori & Dave 4-8:30pm  
Colin Wenhardt Quintet  
Mon. 5/7 9pm  
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## Thursday 3

From page 60

**Go Go Galaxion, Dolly Rocker, Tiger Beat**  
Hotel Utah, 8:30pm.  
**Martin Luther and the Reak Cafe du Nord**  
10pm, \$5.  
**Gary Numan, Gwen Mars, Grand Theft Audio**  
Fillmore, 9pm, \$22.50.  
**Project: Pimento** Dehuxe Club, 770 Haight;  
559-7111, 9pm.  
**Pure Ecstasy** Glas Kat, 8pm.  
**Roofies, Dukes of Hamburg, Numbers Bottom**  
of the Hill, 9:30pm, \$7.  
**Shikabane, Ludicra, Artificium Sanguis**  
Kimo's, 9:30pm, \$5.  
**Sick, Portrait of Poverty, Blue Collar Special**  
Covered Wagon Saloon, 9:30pm, \$5.  
**Steel Cut Blues Band** Biscuits and Blues, 9pm,  
\$7.50.  
**Subnaucic** Butterfly, 10pm. With DJ SoMuchSoul.  
**Tainted Love** Tongue and Groove, 10pm, \$10.  
**Wagon Christ Club Six** 9pm, \$10. See 8 Days  
a Week, page 58.

## Bay Area

**Best of Berkeley open mic** Starry Plough,  
9:30pm, \$5.  
**Betty Expedition, Smiler, Planets West** Stork  
Club, 9:30pm, \$5.  
**Dan Lange** Club Muse, 856 San Pablo, Albany;  
(510) 528-2878, 8:30pm.  
**Country Pete McGill and His Cottonfield Blues**  
Band 10739 MacArthur, Oakl; (510) 553-  
9892, 9pm.  
**Third Eye Movement** La Peña Cultural Center,  
8pm, \$7. CD-release party.

## Jazz/new music

**Red Archibald and the Internationals** Top of  
the Mark, 8:30pm, \$8.  
**Cabaret showcase** Piaf's, 8:30pm, \$5. With  
Wayne Sutton, Barry Lloyd, and guests.  
**Larry Douglas Quintet** Les Joulins, 8pm.  
**'Electronic Music Festival'** 7Hz, 1814 Illinois;  
861-3257, 9pm, \$10-30. See "It Takes Two,"  
page 51.  
**Dick Fregulia and Vince Gomez** Cobalt  
Tavern, 7pm.  
**Jack Hicks** Carta, 7pm.  
**Gregory James Trio** Café Claude, 7:30pm.  
**Ed Kelly and the Jazz Knights** Pier 23, 10pm.  
**Shan Kenner's Lithium Lounge** Enrico's, 7pm.  
**Donny McCaslin** Bruno's, 9 and 11pm, \$7.  
**Leni Matten** Cosmopolitan Cafe, 121 Spear;  
543-4001, 7pm.  
**Larry O'Leno** Piano Bar, 1092 Post; 771-2022,  
8:30pm. Also Fri/4-Sat/5.  
**Billy Philadelphia** One Market Restaurant,  
7pm. Also Fri/4-Sat/5.  
**Andrew Speight** Jazz at Pearl's, 9pm.  
**Starlight Orchestra** Starlight Room, 8pm. Also  
Fri/4-Sat/5.  
**Paula West** Hotel Rex, 562 Sutter; 398-6449,  
6:30pm, \$14.

## Bay Area

**Terence Blanchard Quintet** Yoshi's, 8 and  
10pm, \$18. Through Sun/6.  
**Klein Trio** Savanna Grill, 55 Tamal Vista,  
Corte Madera; (415) 924-6774, 7pm. Also  
Fri/27-Sat/28.

## Folk/world/country

**Acoustic open mic** Sacred Grounds Cafe, 2095  
Hayes; 387-3859, 7:30pm. With Todd Tholke  
and guests.  
**Joe Burke and Ann Conroy** Plough and Stars,  
7pm. Through Sat/5.  
**Culann's Hounds** Johnny Foley's, 9pm.  
**Annie Gallup, Brett Perkins** Voodoo Lounge,  
8pm, \$8.  
**Mazacote** Elbo Room, 10pm, \$6.

## Bay Area

**Keni 'El Lebrjano'** Alhambra Pub, 1822 San  
Pablo, Berk; (510) 843-2473, 9pm.  
**Thomas Mapfumo and Blacks Unlimited**  
Ashkenaz, 8:30pm, \$15. Through Fri/4.  
**Lorin Rowan Trio** #1 Freight and Salvage,  
8pm, \$15.50-16.50.

## Dance clubs

**Arabian Nights** El Rio, 9pm. Arabian dance  
music with a performance by Ultra Gypsy.  
**Burnin'** Galaxy, 1840 Haight; 387-2996, 9pm-  
2am. Deep house with Seven and Corazon.  
**Circuit Breaker** Fuse, 493 Broadway; 788-  
2706, 9pm-1:30am. With Centipede, Joe Rice,  
and Oze.  
**Download** Maritime Hall Lounge, 375 First St;  
(650) 568-1338, 9pm-2am, \$10. Jungle music.  
**Earthbound** Galaxy, 1840 Haight; 387-2996.

6-9pm. Seven, Blue, Smoove, and Chipwich  
and guests spin downtempo.

**Elementary** Movida Lounge, 9pm. With DJ  
Sloppy J spinning funk and soul.  
**Faith City Nights**, 9:30pm, \$12. With residents  
Blackstone, Ruben Mancias, Jay-R, and Twist.  
**Foxy Lady Lounge** Pow! A Cocktail Lounge,  
9pm, \$3. With Neil N. Kizmiar.  
**Free Liquid**, 10pm-2am. With DJ Dimitri  
and guests.  
**Fudge Sacrifice**, 10pm-2am, \$3. IB spins hip-hop.  
**Full Circle** Club 238, 238 Columbus; 339-  
7899, 9pm-6am. With residents Norm  
Stradley and Ben Doren.  
**Gravity Backflip**, 10pm, \$5. With DJs Reda  
and Ahmir.  
**Kit Kat Endup**, 10pm, \$12. With resident  
Marc Jellybear and guests Jay-J, Chris Lum,  
and Kelvin K.  
**Levitation** Oxygen Bar, 9pm. Psychedelic and  
goa trance with the Resonance Image Program.  
**Meow** Glas Kat, 10pm-2am, \$10. Urban  
grooves, hip-hop and R&B with Switch.  
**Mi Amor** Galia, 2565 Mission; 289-2030 ext 4,  
9:30pm-2am. Hip-hop, dancehall, R&B, and  
salsa with I-Cue, D-Sharp, and B-Trax.  
**1984 Cat Club**, 9pm. '80s music.

**Orange Blind Tiger**, 9pm-2am, \$5. Hip-hop  
and rare groove with residents Top Bill, Taka,  
and Yoshito and guest Romanowski.  
**Pink Pony Paradise Lounge**, 8:30pm. Dance party.  
**Popscent** 330 Ritch, 10pm-2am, \$5. Britpop  
with Aaron Axelsen and Jeremy.  
**Pub Club** Fiddler's Green, 1333 Columbus;  
339-8784, 9pm-2am, \$5. With residents  
Johnny O'Blivion and Scott Schaefer and  
guest Phat Pat.  
**Rebel Girl** 26 Mix, 10pm-2am, \$4. With Wax  
Chef and China Girl.  
**Red Bull Happy Hour** Butter, 6-9pm. With  
Frenchy Le Freak.  
**Reform Skool** The Stud, 10pm-4am. House  
music with Spun, Big Red, Poppa, Monkey-  
boy and guests.  
**Sessions** Ten 15 Folsom, 9pm, \$10. Techno.  
**Soulness** Hush Hush Lounge, 9:30pm-2am,  
\$3. DJ Goldmyne and English Steve spin vi-  
nage soul and R&B.  
**Sure Shot** The Top, 10pm-2am, \$5. Garage,  
house, and breaks with residents Travis, Ben  
Cook, and Chris Orr.  
**Tunnel Top** 601 Bush; 982-2307, 10pm-2am.  
Toph One and Eglil spin jazz breaks and funk.  
**What Da Funk** Nickie's BBQ, 9pm-2am. DJ  
Motion Potion and guests Cool Chris and  
Tom Thump spin old-school funk and rare  
grooves. Special James Brown birthday party.  
**What You Got An Sabin**, 1176 Sutter; 929-  
1992, 9:30pm-2am, \$3. With resident Jon  
Brown and guests.  
**Worldwide Lounge** Royale, 1326 Grant; 332-  
5800 ext 211, 9:30pm-2am. Worldbeat with  
Papi Chocolate, Corozon, Ron, and Ruben.

## Bay Area

**Beatdown** Jupiter, 8pm. Outdoor DJ dance  
party with Delon, Yamu, and Add One and  
guest Brandin.  
**Dedicated Followers of Fashion** Ruby Room,  
10pm-2am. Pop music.  
**Hatcha** Bison Brewing Company, 9:30pm-  
2am. Dance music with Raphael and Ken Q.  
**Psycho-Synthesis** Lost City 23 Club, 23 Vistica-  
cion, Brisbane; (415) 467-7717, 9pm-2am. In-  
dustrial, techno and trance.  
**Reggae Lounge** On Broadway, 334 Broadway,  
Jack London Square, Oakl; (510) 663-8189,  
9pm-2am, \$6. With Peja Peja, Polo Mo'xqu-  
uz, and Ashanti Hi Fi.  
**Soundboutique** Ivy Room, 10pm. With resi-  
dents Jacob and Sean.  
**Space Monkey** Blake's, 9:30pm, \$5. With DJs  
Add One, Big Willie, and Paul Guido and  
MC UC Buu spinning dance music.

## Classical

**San Francisco Symphony** Davies Symphony  
Hall, 401 Van Ness; 864-6000, 8pm, \$15-80.  
The symphony is joined by baritone William  
Sharp and cellist Michael Grebanier in a pre-  
miere of David Del Tredici's song cycle *Gay*  
*Life*. Through Sat/5.  
**Fred Weldy** UCSF, Cole Hall Auditorium, 513  
Parnassus; 476-2675. Noon. The pianist per-  
forms works by Beethoven and Soler.

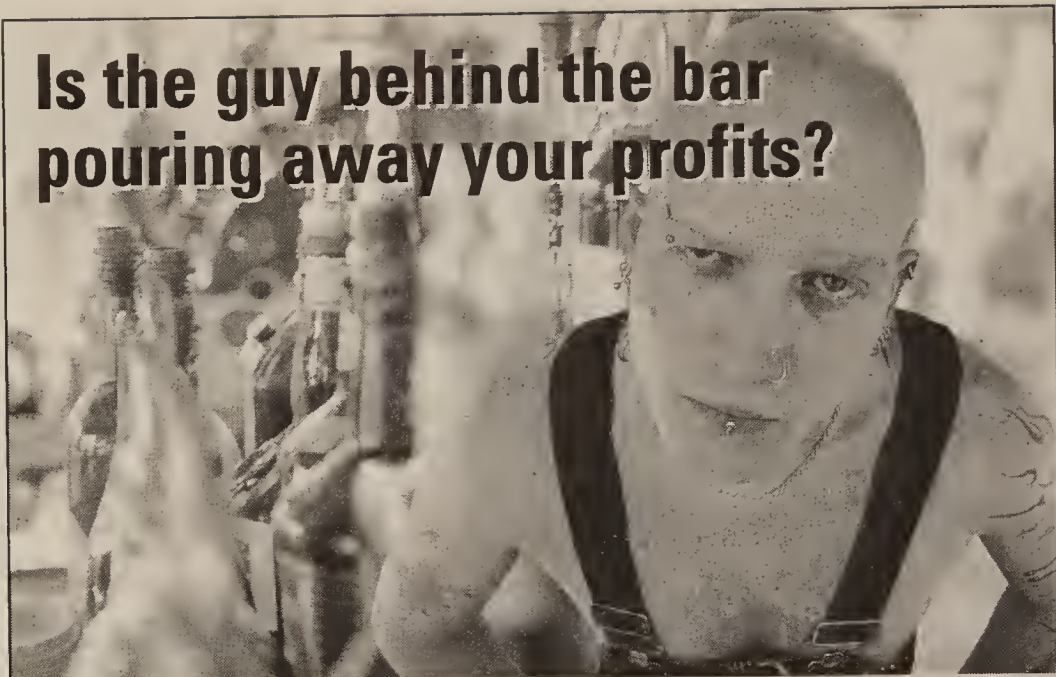
## friday 4

## Rock/blues/hip-hop

**Bitches Brew** Bruno's, 10pm, \$7.  
**Blue Max Project**, 5AM, Matt the Electrician  
Hotel Utah, 9pm.

Continued on page 66

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**Gregory Isaacs**  
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## FRIDAY

**Lee "Scratch" Perry**  
**Eek-A-Mouse**  
**Rocker T**  
**Stone Love**  
**The Venusians**  
**Freedom Tribe**

## SUNDAY

**Ozomatli**  
**Olodum**  
**Thomas Mapfumo & Blacks Unltd**  
**Bushman**  
**The Ethiopians**  
**Junior Murvin**  
**Carlton & the Shoes**  
**Bernard Collins**  
**Ancient Future**  
**Tchiya Amet**  
**Dub Mission**



# AT EASTSIDE WEST

Thursday 5/3 ▶ 8pm

**Boca Do Rio** (Featuring Members from Vivende do Poa)

Friday 5/4 ▶ 9pm

**Josh Jones Latin Jazz Quartet**

Saturday 5/5 ▶ 9pm

**Ben Krames With Candelight Dub**

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**THU** OLD SCHOOL FUNK & RARE GROOVE  
 DJ MOTION POTION  
**FRI** FUNK & SOUL  
 DJ WISDOM  
 (KUSF'S BEATS SAUCE)  
**SAT** 70'S FUNK  
 DJ'S GEORGE (BPO)  
 & KEVIN (BULLETPROOF)  
**SUN** REGGAE SUNDAY  
 DJ RAS DAVIO I  
**MON** GRATEFUL DEAD JAMS  
 DJ DARK STAR OAN  
**TUE** AFRICA-ASIA-ARABIA  
 DJ CHEB I SABBABH

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 YOUTH GONE WILD,  
 TEXAS THIEVES,  
 THE THIRTEENS (durango, co),  
 CARBON DATES  
**SAT 5/5 9:30PM** DUKES OF HAMBURG,  
 STUPOR STARS (LA),  
 THE GOODS  
**SUN 5/6 6PM** —BLACK CHURCH 6pm—  
 DEKAPITATOR,  
 THE LORD WEIRD SLOUGH FEG,  
 IMPALED, FOLCAINO  
**MON 5/7 7:30 PM** Broke down Opry  
 Alt. Country & Open Mic  
**TUE 5/1 8pm** 3 YEARS DOWN,  
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 All Shows \$5 + Must Be 21 W/D  
 Booking Info: Matt 415-885-4554/  
 Crackwhore@fatnet.net

## music calendar

### Friday 4

From page 65

**Blue Wail Skip's Tavern.** 9pm. With Edna Love. Through Sat/5.  
**B-Side Players, Orix** Great American Music Hall. 9pm, \$12.  
**Deadweight, H8 Bombs, Richmond Sluts, Invisible Men Paradise Lounge.** 8:30pm, \$8.  
**Laurence Iconoclast, Fletop Tongue and Groove.** 9:30pm.  
**'Incredibly Strange Wrestling'** Fillmore. 9pm, \$17. With Me First and Gimme Gimmes, Oozies, and Bottles and Skulls.  
**Shawn Mullins, Matthew Kahler** Cellar at Johnny Foley's, 243 O'Farrell, 255-0333. 8pm, \$20. Through Sat/5.  
**One Iota** Circadia. 8pm, \$3.  
**Tony Perez Band** Johnny Foley's. 9pm.  
**Pollo del Mar, Shi Tones** Deuces. 9:15pm.  
**Ratdog** Warfield. 8pm, \$22.50-25.  
**Replicator** Edinburgh Castle. 9pm.  
**Pamela Rose Band** Biscuits and Blues. 9pm, \$12.50.  
**Andy Santana and the West Coast Playboys** Blue Lamp. 9:30pm.  
**Save Ferris, Flipsides** Slim's. 9pm, \$12.  
**Shikabane Rockin' Java.** 1821 Haight, 831-8842. 8pm.  
**Slaptones** Pier 23. 10pm, \$5.  
**Tainted Love** Last Day Saloon. 9pm, \$5.  
**Teenage Harlots, Shut the Fuck Up** Covered Wagon Saloon. 6pm, \$3.  
**Charles Wheel Band** Cosmopolitan Cafe, 121 Spear, 543-4001. 7:30pm.  
**Wonderbread 5, KGB** Bimbo's 365 Club. 9pm, \$15. Through Sat/5.  
**Youth Gone Wild, Texas Thieves, Thirteens, Carbon Dates** Kimo's. 9pm, \$5.

### Bay Area

**Henry Clement Eli's Mile High Club.** 8pm.  
**Dr. Didg** 19 Broadway. 9pm, \$10-12.  
**Impeller, Sci-Fi** Inmusicast, 5429 Telegraph, Oakl, (510) 601-1024. 9pm, \$5.  
**Inch Connecticut, Henry Miller Sextet, Pedalsped** Stork Club. 10pm, \$5.  
**Jinx Jones** Ivy Room. 10pm, \$5.  
**Lemon Limelights, Bass Line Dada, Moe!Staiano and Humans** Starry Plough. 9:45pm, \$5.  
**Pinch Dogs, Strange Angels** Club Muse, 856 San Pablo, Albany, (510) 528-2878. 9:30pm.  
**Plan 9, Zodiac Killers, Reverend-B-Dangerous, Dorry Tourette and the Skirtheads, Knockoffs** 915 Gilman. 8pm, \$5. Plan 9's last show.  
**Planting Seeds, Lavish Green** Blake's. 9:30pm, \$6.  
**Stolen Bibles** Jupiter. 8pm.

### Jazz/new music

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10. Also Sat/5.  
**Pascal Bokar** Butterfly. 11pm. With DJ Soul-salaam.  
**Dick Conte** Cobalt Tavern. 7pm.  
**Phillip Crawford and Steve Fowler** Carta. 9pm.  
**'Electronic Music Festival'** cell space, 2050 Bryant, 861-3257. 9pm, \$10-30. See "It Takes Two," page 51.  
**Gregory James** 26 Mix. 8pm.  
**Elaine Lucia** Shanghai 1930. 7:30pm. Through Sat/5.  
**Madame Jo Piau's** 8pm, \$5.  
**Marianne McDonald, Toyoji Tomita, and Wendy Burch** Meridian Gallery, 545 Sutter, 398-7229. 8pm, \$5-10. See 8 Days a Week, page 58.  
**Mingus Amungus** Elbo Room. 10pm, \$7.  
**Mr. Lucky, Ralph Carney and His Jazz All-Stars** Deluxe Club, 770 Haight, 559-7111. 9:30pm.  
**BJ Papa** Café Claude. 7:30pm.  
**Ricardo Scalas** Argent Hotel, Jesters Lounge, 50 Third St, 974-6400. 8:30pm.  
**Mal Sharpe and Big Money in Jazz** Enrico's. 8:30pm.  
**Lavay Smith and Her Red Hot Skillet Lickers, Ben Bonham** Cafe du Nord. 7:30pm, \$7.  
**Anton Swartz** Quintet Jazz at Pearl's. 9pm. Through Sat/5.

### Bay Area

**Terence Blanchard Quintet** Yoshi's. 8 and 10pm, \$22. Through Sun/6.  
**Beth Custer** Doña Luz 30 Besos Dance Palace, Fifth St at B St, Point Reyes Station, (415) 663-1075. 8pm, \$5-10.  
**Paul Taylor** Kimball's East. 8 and 10pm, \$28. Through Sat/5.

### Folk/world/country

**Joe Burke and Ann Conroy** Plough and Stars. 7pm. Through Sat/5.

Continued on page 69

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 MAY 11**

DOORS 8/SHOW 9

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**Imperial Teen**

**CANDY PARTS**

**SATURDAY, MAY 12**

DOORS 8 / SHOW 9



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Fri. 5/4  
**J2LMANI**  
W/ HENRY JAMES  
9:30pm

Sat. 5/5  
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9:30pm

Sun. 5/6  
**JULES BROUSSARD**  
4-8pm

Mon. 5/7  
Open Mic W/  
**Austin DeLone**  
8pm N/C

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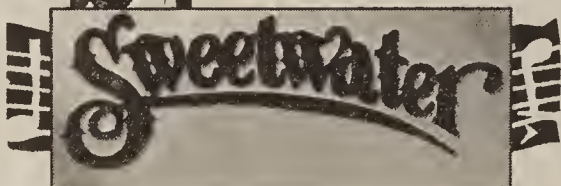


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**SEANCE** • Denise, Martel, Nabel – DJs Foxsee, Franky Boissy and Didge Kelli spin internationally flavored beats, 2-step and house  
It's a spiritual thing • 9:30pm - 2am • \$5

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**Blue Hawaiian Thursdays** • Hula dancers, live bands and local djs.  
Sangria pitchers, Mojitos, Cosmos and drink specials served-up poolside 5-8 pm

**Gravity** • When the weekend can't wait...  
Reda & Almir bring you Gravity featuring the latest in deep grooves and jazzy vocal house – DJ MFR spins • Be prepared to move • 10pm - 2am • \$5

### Friday

**Havana Fridays** • Hula dancers, live bands and local djs.  
Sangria pitchers, Mojitos, Cosmos and drink specials served-up poolside 5-8 pm  
May 4 • DJ MFR, DJ Reda

### Saturday

May 5 • Mauricio (Naked Music)

### Tuesday

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## Friday 4

From page 66

**Yassir Chadly** Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$15-17.  
**Danubius Bistro** E Europe. 7:30pm.  
**Teja Gerren** Simple Pleasures Cafe. 8pm.  
**Jerry Hannan and Mad Hannans** Pena PachaMama, 1630 Powell; 646-0018. 8pm, \$8, \$50.  
**Dhyani Dharna Mas and Ariel Alliance** Française de San Francisco, 1345 Bush; 775-7755. 8pm, \$12.  
**Sonando** 850 Cigar Bar. 10pm.

### Bay Area

**Thomas Mapfumo and Blacks Unlimited** Ashkenaz. 9:30pm, \$15.  
**Cris Williamson** Freight and Salvage. 8pm, \$18.50-19.50.

### Dance clubs

**Accelerate** 238 Columbus; 979-3031. 9:30pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.  
**Activate** Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.  
**Assimilate 2000** Cat Club. 9:30pm-3am. With DJs Damon and Viper.  
**Backflip** 10pm-2am, \$5. House music.  
**Bassment** Ten 15 Folsom. 10:30pm-4am. Jungle music with rotating residents.  
**Bubble and Squeak** Amnesia. 9pm, \$5. With Tom Thump and Soulsalaam.  
**Candy Sacrifice** 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T.  
**Chula** The Stud. 9pm-3am, \$7. Salsa.  
**Club NV** 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.  
**Club Nzinga** El Rio. 9pm, \$7. World beat with Jose Ruiz.  
**Club Q** Club Townsend. 9pm-3am, \$10-12. Hip-hop and house with Page Hodel.  
**Cymbiosis** Movida Lounge. 7pm. Hip-hop, Latin and funk with Mike Styles.  
**Fag Fridays** Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.  
**Hai Karate** Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmiyaz and Claire Ahll.  
**Havana** 330 Ritch. 10pm. Latin dance music with residents.  
**Life VSF** 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.  
**Mandala** Amoeba Music. 7pm. DJ music.  
**Metronome Ballroom** 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.  
**Myx** Kelly's Mission Rock, 817 China Basin; 626-5355. 9pm-4am, \$10. Multimedia and psychedelic trance party with several DJs.  
**Nickie's BBQ** 9pm-2am. Wisdom spins funk and soul classics.  
**Nikita** Ten 15 Folsom. 10pm, \$15. With Jerry Bonham and Kimball Collins.  
**Plug 4** Justice League. 9pm, \$10. Hip-hop and breaks with Charles, Dusk, and Miles.  
**Pow!** A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.  
**Radioactive** Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, \$25. With Donald Claude vs. Joey Mazzola, and several others.  
**Re-cycle** Space 550. 10pm-6am. With Donald Claude, Sahid, and various others.  
**Sequence** Glas Kat. 10pm-2am. With RTigger, Bruce, Switch and rotating residents.  
**Shake** Galaxy, 1840 Haight; 387-2996. 10pm-2am. With residents.  
**Sol Elements** Oxygen Bar. 9pm. With Sol Provider.  
**Square** Ruby Skye. 9pm-3am. House music with King Britt and Capital A.  
**Step** An Sibir, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some.  
**Stir** Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister and guest Ben Doren.  
**Sweet** Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.  
**Tight** Sno-Drift. 10pm-4:30am.  
**True Skool** Storyville. 9pm-2am, \$10. Hip-hop and funk with residents and guests Felonious and Shortkut.  
**Variance** 26 Mix. 10:30pm, \$5. Downtempo, deep house, and drum 'n' bass with residents.  
**Way of the Dragon** Dylan's Pub, 2301 Folsom; 641-1416. 9pm, \$5. With Kevin, Jayson, and Kirsten. Benefit for Los Colinas School Project in El Salvador.

### Bay Area

**Club Fusetti** 10pm. Brazilian music with guest Jared.  
**Ruby Room** 10pm-2am. '70s and '80s glam rock and pop music.

### Classical

**California Bach Society Choir and Orchestra** Grace Cathedral, 1100 California; (650) 299-8616. 8pm, \$12-30. The group performs Bach's Mass in B Minor.

**Paul Drescher Ensemble Electro-Acoustic Band** Yerba Buena Forum, 701 Mission; 978-2787. 8pm, \$12-18. Cellist Joan Jeanrenaud joins the ensemble in a performance blending jazz, world, and classical music. Through Sat/5.  
**San Francisco Lyric Opera** Covenant Presbyterian Church, 321 Taraval; 664-5335. 7:30pm, \$5-10. The opera performs "a musical voice collage."  
**San Francisco Opera Center** Fort Mason Center, Cowell Theater, Marina at

Buchanan; 864-3330. 8pm, \$25-65. Through Sun/6. See Wed/2.  
**San Francisco Symphony** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Through Sat/5. See Thurs/3.

### Bay Area

**Dominican University Chorus and Orchestra and Winifred Baker Chorale** Dominican University, Angelico Hall, 50 Acacia, San Rafael; (415) 485-3236. 8pm, \$5-10. The 140-member ensemble performs works by

Beethoven and Mendelssohn.  
**Vitaly Margulis** Holy Names College, Valley Center for the Performing Arts, 3500 Mountain, Oakl; (510) 667-0962. 8pm, \$10-20. The pianist gives a concert of "romantic piano literature."  
**University Symphony Orchestra** UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$2-8. Graduate student Tom Swafford's *Night Terrors* is given a world premiere. Through Sat/5.

Continued on page 71

**70's Disco**  
**80's Retro**

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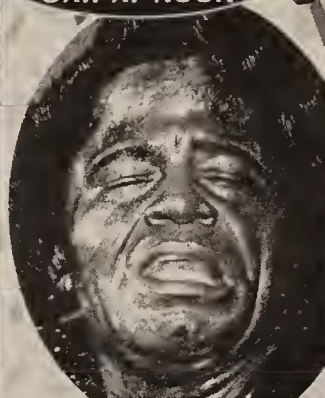
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## IN THE HOUSE

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THE HOUSE OF MENTHOL™



**music**  
**calendar**

From page 69

**saturday 5**

**Rock/blues/hip-hop**

Backpages Johnny Foley's. 9pm.  
Richie Begin Cosmopolitan Cafe, 121 Spear; 543-4001, 7:30pm.  
Blue Wail Skip's Tavern. 9pm. With Edna Love.  
Broun Fellinis Bruno's. 10pm, \$7.  
Carlos, Baby Carrot, Lower 48 El Rio. 10pm, \$5.  
Common, Mission Justice League. 9pm, \$20-22.  
Dr. Oidg, JP Orbit Last Day Saloon. 9pm, \$10-12.  
Five Degrees of Soul Elho Room. 10pm, \$7.  
Lean, Captain Bringdown, Ted Hotel Utah. 9pm.  
Little Muddy 21st Amendment Brewery Cafe, 563 Second St; 369-0900. 7pm.  
Shana Morrison Biscuits and Blues. 8:30 and 10:30pm, \$15.  
Shawn Mullins, Matthew Kahler Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, \$20.  
Of Montreal, Marshmellow Coast, Call and Response, Chandler Travis Cafe du Nord. 9:30pm, \$7.  
Los Panocheros Deluxe Club, 770 Haight; 559-7111. 9pm.  
Pollo del Mar, Insect Surfers Deuces. 9pm.  
Powerhouse, Second Coming, Lowlife, All Bets Off Pound SF, Pier 96, 100 Cargo; 826-9202. 7pm, \$7.  
Recruits, Brittany Safranek Seventh Note Showclub, 915 Columbus; 921-2582. 9:30pm, \$7.  
Stupor Stars, Eagle, Bobbyteens, Goods Kimo's. 9:30pm, \$5.  
Tail Finns Blue Lamp. 9:45pm.  
Tango No. 9 Amoeba Music. 2pm.  
Tokyo Marine Fire, Debrah, Monoliths, Tories Paradise Lounge. 8:30pm.  
El Vez, Plus Ones Great American Music Hall. 9pm, \$15. See 8 Days a Week, page 58.  
Wonderbread 5, Notorious Bimbo's 365 Club. 9pm, \$15.  
Zen Guerrilla, Almighty Sons of Rock 'n' Roll, Lost Kids, Hellfire Choir Covered Wagon Saloon. 9:30pm, \$7.

**Bay Area**

Deadweight, Big Soul, Rock 'n' Roll Adventure Kids Starry Plough. 9:45pm, \$6.  
Terry Hanck Eli's Mile High Club. 8pm.  
JDogs Jupiter. 8pm.  
Orquesta D'Soul, Veronica Black Blake's. 9:30pm, \$7.  
Shikabane, Phobia, Harum Scarum, Vulgar Pigeons, Insidious 915 Gilman. 8pm, \$5.  
Southbound Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9:30pm, \$5.  
Sprague Brothers Ivy Room. 10pm, \$5.

**Jazz/new music**

Cynthia Bythell Enrico's. 8:30pm.  
'Electronic Music Festival' Southern Exposure Gallery, 401 Alabama; 861-3257. 6pm, \$10-30. (Also cell space, 2050 Bryant; 861-3257. 9pm, \$10-30.) See "It Takes Two," page 51.  
Michael Gold Trio Cafe Claude. 7:30pm.  
Anton Krukowski and Tim Foley Carla. 7:30pm.  
Michael LaMacchia Trio Cohalt Tavern. 7:30pm.  
Elaine Lucia Shanghai 1930. 7:30pm.  
Through Sat/5.  
Madame Jo Piaf's. 8pm, \$5.  
Marcus Shelby Jazz Orchestra Butterfly. 11pm. With DJ Label.  
Anton Swartz Quintet Jazz at Pearl's. 9pm. Through Sat/5.  
Tami Show and Dustin Broome Circadia. 8pm, \$3.  
Ronald Wilson Quintet Les Joulins. 8pm. Also Mon/7.

**Bay Area**

Terence Blanchard Quintet Yoshi's. 8 and 10pm, \$22. Through Sun/6.  
R. Crumb and the Cheap Suit Serenaders Freight and Salvage. 5 and 8pm, \$18.50-19.50.  
Mark Levine Dance Palace, Fifth St at B St, Point Reyes Station; (415) 663-1075. 8pm, \$5-12.  
Paul Taylor Kimball's East. 8 and 10pm, \$28. Through Sat/5.

**Folk/world/country**

Joe Burke and Ann Conroy Plough and Stars. 7pm.  
Los Compas El Rio. 4pm, \$10-15. With DJ Javier. Free omnivore BBQ.  
Storm Florez Build, 483 Guerrero; 863-3041. 7pm. CD-release party.

Continued on page 72

**Fri., May 4**  
**11OTA**  
**Rock Out Acoustic Styles**

**Sat., May 5**  
**THE TAMI SHOW**  
**& DUSTIN BROOME**  
**Dark & Romantic**

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**WEDNESDAY 5/2**  
**Micheal Taffett's**  
**40<sup>th</sup> Birthday!**

**SUNDAY 5/6**  
**\$6 8:30PM**  
**Little Fuzzy**  
(FORMERLY FANTASY)  
**Low Flying Owls**  
(SACRAMENTO)

**MONDAY 5/7**  
**\$6 8:30PM**  
**Kelly Cronin**  
**Kelley Stoltz**

**SUNDAY 5/13**  
**\$6 8:30PM**  
**Persephone's Bees**  
**20 Minute Loop**

**MONDAY 5/14**  
**\$6 8:30PM**  
**DANCE TO THE NEW ORLEANS**  
**STYLE FUNK OF**  
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**wednesday**

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**MAY 9 - M: MFR (MILIT. TRANSPORT ITALY) L: OBODAYO**

**MAY 16 - M: SAMO (ESDJCO) L: PSYCHOFUNKODISCODOLIC**

**thursday**

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**MAY 3 - CLOSED FOR PRIVATE EVENT**  
**MAY 10 - DOUBLE FUNK CRUNCH**

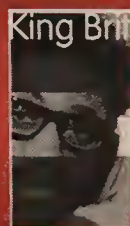
**friday**

martel&nabiel present

**Square**

**Fridays**

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**MAY 11 ANITA LOFTON, BEHAOUZ**  
**MAY 18 OIMITAI FROM PARIS - AN EXCLUSIVE WEST COAST APPEARANCE WITH FRANK BOISSY**  
**MAY 25 RUSSELL VARGAS, CONSUERO WITH SAMBOA, LIVE BRAZILIAN PERCUSSIONS AND DANCERS IN CELEBRATION OF CARNIVAL!**



**saturday**

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## Saturday 5

From page 71

**Four Shillings Short** Borders Books and Music, 233 Winston; 731-0665. 7:30pm.  
**Gypsy jazz guitar** Bistro E Europe. 7:30pm.  
**Josh Jones Quartet** 850 Cigar Bar. 10pm.  
**Lick Shot Crew** Pier 23. 10pm.  
**Vivendo de Pão, Songo Slim's**. 9pm, \$12.

## Bay Area

**California Cajun Orchestra** Ashkenaz. 9:30pm, \$11.

**Gamelan Sekar Jaya** Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 8pm, \$8-16. Through Sun/6.  
**O-maya, Yakshi** La Peña Cultural Center. 9pm, \$10. With DJs Corazon and La Viuda Negra.  
**Tipsy Brothers** Albattross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.  
**Velvet Janes** Adelphi Center for the Arts, 2168 Central, Alameda; (510) 814-9262. 7:30pm, \$3-8.  
**Whistlepigs** Cato's Ale House. 6pm.

## Dance clubs

**Backflip** 10pm-2am, \$5. House music.  
**Bas** 9:30pm-2am. House, salsa and club music with David Murray, Tony O, and Jojo.  
**Baysiks** The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.  
**Bobbi Meyers** Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.  
**Bohemia** 1624 California; 474-6968. 10pm-2am. House music with rotating residents.  
**Bottom Heavy** The Top. 10pm-2am. U.K. garage

and drum 'n' bass with rotating residents.  
**Brass Tax** Rohan Lounge, 3809 Geary; 221-5095. 10pm-2am. Fred Funk, DK, Gerry Hattrick, Seijiro, and Willyplum spin house and progressive.  
**Colorwheel** Oxygen Bar. 9pm-4am. With residents Tom Thump, Oliver Goss, and Fly Agario, and guest Jason Greer.  
**Diggin Deep** Club Six. 9pm, \$6. With Brett Johnson, Solar, Chad Mitchell, and JP Soul.  
**Eargasmic** Oxygen Bar. 9pm-2am. With Rick Lara.

**Eklektic Cat Club** 10pm-3am. Drum 'n' bass with rotating residents.  
**Electrolush Blind Tiger** 10pm-2am, \$5. House with rotating residents.  
**Emoto 26 Mix** 9pm-2am, \$5. Breakbeat and experimental music with Andrew Jervis, Tomas, and Jonah Sharp.  
**Escapade** Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.  
**Excess Club** 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.  
**FutureRoots** Movida Lounge. 9pm. With Kevin and Huckster.  
**Groove Kitty** Glas Kat. 9:30pm-2am. House music, trip-hop and rare grooves with residents. Special Cinco de Mayo party.  
**Hektik Cat Club** 10pm-3am. Breaks with rotating residents and guest Lee Coombs.  
**Hit Parade** Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.  
**Kojak** Hush Hush Lounge. 10pm-2am, \$4. With Cool Chris and Vinnie Esparza.  
**Lifted Soul** HiFi. 9pm. Deep house with Dwight Johnson.  
**Loq Hard** 111 Minna St. 10pm-2am, \$10. Trance with Spesh, Hyper D, and Scott Carrelli.  
**Luscious** 330 Rich. 10pm-2am, \$10. R&B and dancehall with Henry, Toks, and Dedan.  
**Mandala** Amoeba Music. 7pm. With Choco-Cee and Papi Panchito.  
**Metronome Ballroom** 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.  
**Other Whirled** Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.  
**Pow! A Cocktail Lounge** 9pm, \$3. House music with Fadrian and Sutake.  
**Release** Ten 15 Folsom. 10pm-6am. With Steve Lawler.  
**Remedy** Big Heart City. 9pm-4am, \$15. House, soul and R&B with residents.  
**Royale** 1326 Grant; 332-5800 ext 211. 9:30pm-2am. Dance music with Willie and Ted Shred.  
**Rubbish** Jezebel's Joint, 510 Larkin; 789-8513. 9pm, \$10-15. Funk and disco with Claire Hall.  
**San Francisco Butter** 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.  
**Sexy Provocative** Schroeder's, 240 Front; 289-2030 ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.  
**Soul Cinema** Amnesia. 9pm, \$5. With Little John, Ellen Ferrato, and Lejla.  
**SubZero** Sno-Drift. 10pm-4:30am. House music with resident Sean Ferguson.  
**Supastar** Sacrifice. 10pm-2am, \$5. With local DJs.  
**Universe** Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.  
**Vinyl** Galaxy, 1840 Haight; 820-1621. 10pm-2am. Cinco de Mayo party with residents Juss Derek and Luke and guest John Howard.

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## Bay Area

**Cinco de Mayo party** Club Fusetti. 10pm. With Dr. Randy Wong.  
**Club Bliss** Hotel Ibiza, 10 Hegenberger, Oakl; (510) 383-9888. 9pm, \$20. With Ghost, Garth, and several others.  
**Rimshot** Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

## Classical

**Paul Dresher Ensemble** Electro-Acoustic Band Yerba Buena Forum, 701 Mission; 978-2787. 8pm, \$12-18. See Fri/4.  
**Gala concert** Church of St. John the Evangelist, 1661 15th St; 861-1436. 5pm, \$10. Sopranos Alexandra Ivanoff and Mimi Ruiz join guitarist Mauro Correa, oboist Roger Wiesmeyer, and organist Charles Rus in a performance.  
**San Francisco Symphony** Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Thurs/3.


## Bay Area

**Berkeley Community Chorus and Orchestra** St. Joseph the Worker Church, 1640 Addison, Berk; (510) 528-2145. 8pm. Local composer Julian White's *The Children's Hour* is given a world premiere.  
**Cantare Chorale** First Presbyterian Church of Oakland, 2619 Broadway, Oakl; (925) 798-1300. 8pm. Conductor David Morales leads the ensemble through Brahms' Requiem. Through Sun/6.  
**University Symphony Orchestra** UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$2-8. See Fri/4.

Continued on page 75



**BLIND TIGER**



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**SECADORA**  
**STRATFORD 4**  
9PM

5/3 Soul **Th**  
**MARTIN LUTHER & THE REAL**  
**PLUS DJ JJ**  
10PM

5/4 Vintage Jazz Blues **F**  
**LAVAY SMITH AND HER**  
**RED HOT SKILLET LICKERS** 10PM  
**BEN BONHAM**  
7:30PM

5/5 Pop **Sa**  
**OF MONTREAL**  
**MARSHMALLOW COAST**  
**CALL & RESPONSE**  
**CHANDLER TRAVIS**  
10PM

5/6 Stylish Pop Noir **Su**  
**THE MUSIC LOVERS**  
**LOW WATER**  
**FELICITY PEREZ**  
8PM

5/7 Songwriters Showcase **M**  
**JIM GREER**  
**AARON NUDELMAN**  
**ANA HORTILLOSA**  
**JASON MORPHEW**  
9PM

5/8 Country Noir **Tu**  
**JIM CAMPILONGO**  
9:30pm  
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\$8/10PM

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DUSTIN FOSTER AND BEN THE VINYL ARCHAELOGIST.  
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\$10/9PM

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W/ TRANSMISSION TRIO** NO COVER/7PM  
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- F 11 **Uiv / Dean Del Ray Band / Them There**
- Sa 12 **Brody's / Thin Acid Angel / ultrabend**
- Su 13 **fiction**
- Tu 15 **Kiss the Girl / Lazybones / Harney**
- W 16 **Most Chill Slackmob**
- F 18 **T&G Anniversary Bash**
- Sa 19 **white rhiknow presents**
- Tu 22 **Comic Fusion**
- W 23 **Skin**
- F 25 **Boomshanka / Swoop Unit**
- Th 26 **Undercover S.R.R.**

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Wed 5/2 **Waycross**  
9:30 **The Graves Brothers Deluxe**  
\$7 **The Church Steps**

Thu 5/3 **The Roofies**  
9:30 **Dukes Of Hamburg**  
\$7 **Numbers**

benefit for leukemia society  
Fri 5/4 **The Aisters Set**  
10:00 **For Stars**  
\$7 **Court and Spark**

Sat 5/5 **joan jett**  
10:30 **& the blackhearts**  
\$14

all-you-can-eat BBQ at 4 **Santa's Boyfriend**  
Sun 5/6 **(featuring Joe Sumner)**  
5:30 **Me First**  
\$6 **Come Ons**  
**3 Ball**

Mon 5/7 **Michelle Malone**  
9:30 **Liz Pisco**  
\$7

Tue 5/8 **Dusty 45s**  
9:00 **Hammerdown Turpentine**  
\$5 **The Maybellines**

Wed 5/9 **Bangs**  
9:30 **The Lies**  
\$7 **(CD release)**  
**Erase Errata**

UPCOMING

Thu 5/10 **Folk Implosion**  
**Alaska**  
**Lou Barlow**

Fri 5/11 **Folk Implosion**  
**Alaska**  
**Lou Barlow**

Sat 5/12 **Peaches**  
**Gonzales**  
**Blectum from Blechdom**

Sun 5/13 **all-you-can-eat BBQ at 4**  
**tpa**

Mon 5/14 **Fairways**  
**Mirah**  
**Dear Nora (solo)**

Tue 5/15 **Weakerthans**  
**Dashboard Confessional**  
**Sunday's Best**

5/18 **BEVIE FROND**  
6/9 **CINERAMA**  
6/13 **SPIN**

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From page 72

## sunday 6

### Rock/blues/hip-hop

**Blues jam** *Blue Lamp*. 9:30pm. With Pimp Daddy Jesus.  
**Blues jam** *Skip's Tavern*. 4pm. With Regi Harvey and Thunder Blue.  
**'Cohen's House of Fun'** *Last Day Saloon*. 9pm. Hosted by Jason.  
**Dekapitator**, Lord Weird Slough Feg, Impaled, Folcaino *Kimo's*. 6pm, \$5.  
**Kathy Lemons and Johnny Ace Band** *Biscuits and Blues*. 8:30pm, \$5.  
**Little Fuzzy** *Make-Out Room*. 8:30pm, \$6.  
**Love Daria**, Azure Heaven, Mud SF *Covered Wagon Saloon*. 5pm.  
**Music Lovers**, Low Water, Felicity Perez *Cafe du Nord*. 9pm, \$5.  
**Rhythm City** *Pier 23*. 5pm, \$5.  
**Santa's Boyfriend**, Me First, Come Ons, 3 Ball *Bottom of the Hill*. 5:30pm, \$6. With all-you-can-eat BBQ at 4pm.  
**Shrugs**, Gentlekin *Hotel Utah*. 9pm.  
**Trip Adagio**, Dangerprone *Daphne Paradise Lounge*. 4pm.  
**Rufus Wainwright**, Tegan and Sara *Great American Music Hall*. 9pm, \$17.50.  
**Wasabi** *Boom Boom Room*. 9:15pm, \$3.

### Bay Area

**Shane Bartell**, Jayme Pohl, Felice *Stork Club*. 9pm, \$5.  
**DM**, New Monsoon *Blake's*. 9:30pm, \$3.

### Jazz/new music

**Rich Armstrong Quartet** *Starlight Room*. 8pm.  
**Dpie Bellas** *Top of the Mark*. 8:30pm, \$8.  
**Walter Earl** *Enrico's*. 7pm.  
**'Electronic Music Festival'** *cell space*, 2050 Bryant, 861-3257. 8pm, \$10-30. See "It Takes Two," page 51.  
**Ezra Gale Quartet** *Albion*, 3139 16th St; 552-8558. 6pm.  
**Golden Gate Park Band** *Golden Gate Park, Music Concourse*; 831-2783. 1pm.  
**Shan Kenner Trio** *Vesuvio Cafe*, 255 Columbus; 362-3370. 4pm.  
**Janet Klein and Her Parlor Boys**, Frisky Frolics *Deluxe Club*, 1511 Haight; 552-6949. 8pm, \$7.  
**Love Motel** *Rassell's*. 6pm.  
**Rob Medira and friends** *Simple Pleasures Cafe*. 4pm.  
**Larry D'Leno** *Piano Bar*, 1092 Post; 771-2022. 4:30pm.  
**Mitch Schmitt and Alexander Smith** *Carta*. 7pm.  
**Ted Shafer's Dixieland Jazz Band** *Les Joulins*. 8pm.  
**Tom Shaw** *Carta*. 11am.

### Bay Area

**Berkeley High Jazz Ensemble** *Ashkenaz*. 7pm, \$10-15.  
**Terence Blanchard Quintet** *Yoshi's*. 2 and 8pm, \$5-22.  
**David Creamer Jazzschool**, La Note Restaurant, 2377 Shattuck, Berk; (510) 845-5373. 4:30pm, \$6-\$12. See 8 Days a Week, page 58.  
**Jazz jam session** *Bluesville*. 8pm.  
**pickPocket Ensemble** *Cato's Ale House*. 6pm.  
**Terry Riley**, George Brooks, and Gyan Riley *Freight and Salvage*. 8pm, \$18.50-19.50.

### Folk/world/country

**Bogo** *Two of Hearts Studio*, 4147 19th St; 864-5551. 2:30pm, \$15.  
**Chorotime** *Bistro E Europe*. 7:30pm.  
**Cubanacan** *El Rio*. 4pm, \$8. Omnivore BBQ at 3pm.  
**Tony McMahon** *Johnny Foley's*. 9pm.  
**'San Francisco Festival of the Mandolins'** *Slavonic Cultural Center*, 60 Onondaga; (510) 649-0941. 2:30pm, \$10. With Aurora Mandolin Orchestra, Silverstring Mandolin Orchestra, Crying High, Ellis Island Klezmer Band, Jubilee American String Band, Slavonian Traveling Band, Heleniks, and others.  
**San Francisco Scottish Fiddlers** *Palace of Fine Arts*, 3301 Lyon; 664-3957. 3pm, \$15-18.  
**Seisiun** *Plough and Stars*. 7pm. With Joe Burke and Ann Conroy.

### Bay Area

**Gamelan Sekar Jaya** *Julia Morgan Center for the Arts*, 2640 College, Berk; (925) 798-1300. 2pm, \$5-10.  
**'Starry Session'** *Starry Plough*. 8pm. Traditional Irish music with Shay Black.

Continued on page 77

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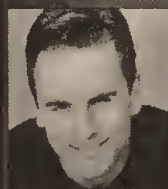
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Saturday, May 5  
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Sunday, May 6  
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**music**  
**calendar**

**Sunday 6**

From page 75

**Dance clubs**

**Barefoot Boogie Rhythm and Motion**, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.

**Bionic The Top**. 10pm-2am. With Solar, Mark E. Quark, and Iz.

**Broadway Studios** 9pm. Argentine tango. Dance lesson at 7pm.

**Club Havana Jelly's**. 4pm, \$7.

**Compression An Sibi**, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass.

**Den Galaxy**, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.

**Devotion Endup**. 8pm-2am, \$10. House music with resident Ruben Mancias.

**Dub Mission Elbo Room**. 9pm-2am, \$7. Dub and reggae with Vinnie Esparza and Sep.

**Entropy Charlie's Club**, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.

**Fame Galaxy**, 1840 Haight; 387-2996. 2-10pm. 2-step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.

**Fathom Galaxy**, 1840 Haight; 387-2996. 10pm-2am. Atmospheric drum 'n' bass with the True Intent crew.

**Karma Bas**. 10pm, \$5. Funk and house with Jerry Ross.

**Katnip Cat Club**. 3:30am, \$10. With Junkyard, Neel N. Kizmaz, Al Gee, and Miss Rodney.

**Metronome Ballroom** 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.

**Pleasuredome Club Townsend**. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.

**Rebirth 330 Ritch**. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

**Reggae Sundaze Nickie's BBQ**. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

**Sand Light**, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.

**Spundae Ten 15 Folsom**. 9pm-6am, \$5. With rotating DJs.

**Sunday School Sno-Drift**. 9pm-2am, \$10. House and downtempo with residents.

**Subzero Frequencies Hush Hush Lounge**. 8pm-midnight, \$5. Dub, ambient, and free jazz with performances by Satosonic and Alpha-7.

**Sushi 26 Mix**. 5-11pm, \$5. With DJ Gray and rotating residents.

**T-Dance Endup**. 6am. House music with rotating residents.

**Bay Area**

**Dollar Bill Sundays** Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.

**Summer Planet Club Fuseti**. 10pm. World beat and house music with a performance by Creation.

**Classical**

**Aurora String Quartet** Old First Church. 2pm, \$7-9. The quartet closes its season with a concert of chamber works; pianist Edna Koren joins them.

**Elixir Chamber Orchestra and Peter B. Allen** Temple United Methodist Church, 19th Ave at Junipero Serra; 585-8046. 7:30pm, \$15. The ensemble performs a "candlelight soirée" highlighted by a premiere of Allen's *Pilgrim on Earth*.

**Festival Opera Herbst Theatre**, 401 Van Ness; 392-4400. 2pm, \$35-55. A variety of opera singers pay tribute to the music and legacy of American tenor Mario Lanza.

**Jorja Fleezanis and Karl Paulnack** Noe Valley Ministry; 4pm, \$8-12. The violinist and the pianist perform various compositions from the 20th century.

**Juliet McComas CMC**, 544 Capp; 647-6015. 4pm. The pianist performs works by Bach, Haydn, and Debussy.

**Simon Preston** Grace Cathedral, 1100 California; 749-6350. 4:30pm. The British organist performs the work of Bach, Alain, and others.

**St. Mary's Cathedral Choir of Boys and Girls** St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm.

**San Anselmo Festival Singers** Saint Francis of Assisi, 610 Vallejo; 983-0405. 4pm, donation. The chorus and organist Tay Maynes perform Bach's Motet no. 2, along with some American spirituals.

**San Francisco Opera Center** Fort Mason Center, Cowell Theater, Marina at Buchanan; 864-3330. 2pm, \$25-65. See Wed/2.

**Westwind Voices** St. Gregory of Nyssa Episcopal Church, 500 De Huro; (510) 547-8345.

Continued on page 79

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## HOTEL UTAH SALOON

500 4th Street @ Bryant  
(415) 546-6300

Wed 5/2  
8:30 PM

**My Sunny Disposition**  
Amscray  
Replicator

Thur 5/3  
8:30 PM

**Go Go Galaxion**  
Dolly Rocker • Tiger Beat

Fri 5/4  
9 PM

**Blue Max Project**  
SAM  
Curtis Kamiya

Sat 5/5  
9 PM

**Lean**  
Captain Bringdown  
Ted

Sun 5/6  
8:30 PM

**The Shrugs**  
The Gentlekin

Mon 5/7

**Open Mike w/ Dayla**  
Soul...7:30 sign ups FREE

Tues 5/8  
8:30 PM

**Divabands w/ Fynn**  
Mary Kelly • Tina Caputo

### UPCOMING:

5/9 - TAZZ, GD VAN GOGH, SUITE 304  
5/10 - THE BROTHERS CREEGGAN  
(BARE NAKED LADIES), GARTH STEEL KUPPERT  
5/11 - BETHANY CURVE, FRANCIS B, LISA DEWEY  
5/12 - MARK CURRY, THE OEL BOMBERS  
5/13 - THAIS PERKINS, RACHEL GARLIN,  
AREEN, SIMONIAN  
5/14 - OPEN MIKE W/ DAYLA SOUL  
5/15 - DIVABANDS W/ TRUE MARGRIT,  
JASPER THRESH, ALLETTE BROOKS

AVAILABLE FOR PRIVATE PARTIES AND CATERING TOO

### Utah Notes

The Future of SF rock is in good hands as you'll see this Wed. when **My Sunny Disposition**, **Amscray & Replicator** rock the house and Thurs. when **Go Go Galaxion**, **Dolly Rocker & Tiger Beat** knock you into blissful submission. Go ahead, make your day!...On Sat. it's the heavy, heavy **ROCK** of **Lean**, Plus **Captain Bringdown** featuring Paula from **Liar/Tiny** and Members of **Poi Dog** **Pondering & Switchblade Symphony**. Get there early to catch "Ted", he will not disappoint...Coming up on Thurs. 10th catch Canada's **Brother Creeggan**, featuring **Jim Creeggan** from the multi-platinum **BareNaked Ladies!** Not to be missed on our intimate stage. **Garth Kippert** opens splendidly.

## BRUNO'S

CHEF ORMSBY'S BACK...  
★★★ DINING - SF CHRONICLE

WED. 5/2 Two shows, Cork Club 8 & 10pm, \$10:

**CALVIN KEYS TRIO**

THURSDAY 5/3 Two shows, Cork Club 9 & 11pm, \$7:

**DONNY McCASLIN QUARTET**

FRI. 5/4 Cork Club 10pm, \$7:

**BITCHES BREW**

SAT. 5/5 Cork Club 10pm, \$7:

**BROUN FELLINIS**

TUESDAY & WEDNESDAY 5/8 - 9  
Two shows, Cork Club 9 & 11pm, \$7:

**ROBERTA GAMBORINI**

THURS. 5/10 Two shows, Cork Club 9 & 11pm, \$7:

**SALVATION AIR FORCE**

FRIDAY 5/11 Cork Club 10pm, \$7:

**CANNONBALL**

SAT. 5/12 Cork Club 10pm, \$7:

**ALPHABET SOUP**

TUESDAY 5/15 Two shows, Cork Club 9 & 11pm, \$7:

**GEORGE CREMASCHI'S re/TRACE**

WEDNESDAY 5/16 Two shows, Cork Club 9 & 11pm, \$9:

**LARRY OCHS WHAT WE LIVE**

THURSDAY 5/17 Two shows, Cork Club 9 & 11pm, \$7:

**AARON NOVIK**

FRIDAY 5/18 Two shows, Cork Club 9 & 11pm, \$7:

**TONY MALABY**

SAT. 5/19 Cork Club 10pm, \$7:

**WILL BERNARD MOTHERBUG**

COMING UP:

Jim Campilongo 5/24  
Ken Vandermark's School  
Days 5/29 - 31

2389 MISSION AT 20TH, SAN FRANCISCO  
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**SALSA & MERENGUE**  
M.J. Productions & Pete Solis  
Salsa Lessons with SHIRLEY from 8 to 9pm

Thur May 3

**KARAOKE & \$3 THURSDAY**  
KARAOKE & DANCING with DJ DARRYL K.

Fri May 4

**LIVE BRAZILIAN MUSIC**  
**JARED** - Directly from Brazil - Opening Tour!  
Local Musicians and  
**ENERGIA DO SAMBA DANCE GROUP**  
Samba Lessons with AQUARELA from 9 to 10pm

Sat May 5

**CINCO DE MAYO CELEBRATION!**  
FUSETTI'S SATURDAY NIGHT  
w/ Resident DJ **DR. RANDY WONG**

Sun May 6

**SUMMER PLANET CREATION** - Reggae Band

Mondays

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WEDNESDAY, MAY 2 10PM \$8  
SPEEDY'S WIG CITY PRESENTS FROM LOS ANGELES  
THE KING OF SMOOTH HONKY TONK  
**THE JAMES INTVELD SHOW**

THURSDAY, MAY 3 10PM \$6  
'ROUND WORLD MUSIC PRESENTS

**MAZACOTE**

FRIDAY, MAY 4 10PM \$7

**MINGUS AMUNGUS**

SATURDAY, MAY 5 10PM \$7  
\*\*A CINCO DE MAYO CELEBRATION  
FROM LOS ANGELES\*\*  
**FIVE DEGREES OF SOUL**

SUNDAY, MAY 6 9PM \$4  
\*\*\*DUB MISSION PRESENTS  
THE BEST IN DUB & ROOTS\*\*\*

**DJS SEP & VINNIE ESPARZA**

TUESDAY, MAY 8 9PM \$5

**STARVIN' LIKE MARVIN QUANTUM LEAP**  
FEATURING ERIC WARE FROM BEN WA

UPCOMING

WED 5/09 ANDREW BIRD PLUS KELLY HOGAN  
THE PINE VALLEY COSMONAUTS

THURS 5/10 CHARANZON  
FRI/SAT 5/11 & 12 THE TONY FURTADO BAND  
MON 5/14 LIVING DAYLIGHTS AND FRIENDS

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Wed 5/2 cool down  
10pm..no cover

Thur 5/3 Pan Fried Folk Music  
For The Urban Appetite  
Pamela Swain Presents

**Annie Gallup  
Brett Perkins**  
8pm \$8.00

Fri 5/4 Motorgirl Productions  
Presents: **Tree O Frogs Playtonics**

Sat 5/5 Carlos's b-day party

Sun 5/6 Motorgirl  
Productions Presents:  
**Amy Meyers  
Pardes  
Velvet Janes**

Wed 5/9 freakwagon  
9pm..\$5 cover

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## STORK CLUB

Wed 5/2 First Circle  
9pm Same Day Service  
\$5 Wonderland Ave

Thu 5/3 PLANETS WEST  
9:30pm Betty Expedition  
\$5 Smiler

Fri 5/4 HENRY MILLER SEXTET  
10pm Inch Connecticut  
\$5 Pedelsped

Sat 5/5 CINCO DE MAYO  
7PM ROCK FOR RAWA BENEFIT!  
\$6-10 Cone (members of Zmrzlina)  
Spezza Rotto  
Blechdom Form Blechdom  
Bran  
DEEP DICKCOLLECTIVE

Sun 5/6 Acoustic inspired fiesta!  
9PM SHANE BARTELL (Austin)  
\$5 Jayme Pohl  
Felice

Tues 5/8 Wash  
9pm Urban Warrior  
\$5 Attila and Dave Project

Wed 5/9 Resin  
9pm Napolean Blown Apart  
\$5 (Eerie Pop)  
Dare To Fly  
Youth Gone Wild

2330 TELEGRAPH  
OAKLAND 444-6174  
21 & OVER



## Sunday 6

From page 77

4pm, \$8-12. The chorus performs a concert titled "Love, Work, and Grace: Songs of Eastern Europe and America."

### Bay Area

**California Bach Society Choir and Orchestra** First Congregational Church, 2345 Channing, Berk; (650) 299-8616. 4pm, \$12-30. See Fri/4.  
**Cantare Chorale** First Presbyterian Church of Oakland, 2619 Broadway, Oakl; (925) 798-1300. 4pm. See Sat/5.

**Francesco Trio** Crowden School, 1475 Rose, Berk; (510) 559-6910. 4pm, \$10. The trio performs works by Haydn, Brahms, and Mel Powell.

**Oakland Interfaith Gospel Choir** Unitarian Universalist Church of Berkeley, One Lawson, Kensington; (510) 525-0302. 7:30pm, \$10-15. Terrance Kelly directs the choir through a concert of a cappella spirituals.

**Russian Chamber Orchestra** St. Stephen's Episcopal Church, 3 Bay View, Belvedere; (415) 927-1446. 5pm, \$17-20. Compositions by Mussorgsky and Shostakovich are performed during this concert.

**University Wind Ensemble** UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 3pm, \$2-8. The ensemble closes its season with a performance of works by Bach, Frank Ticheli, and others.

## monday 7

### Rock/blues/hip-hop

**Kelly Cronin, Kelley Stoltz** Make-Out Room. 8:30pm, \$6.

**Jim Greer, Aaron Nudelman, Ana Hortillosa, Jason Morphew** Cafe du Nord. 9:40pm, \$5.  
**Iron Cross, Forced Reality** Pound-SF, Pier 96, 100 Cargo; 826-9202. 7pm, \$8.

**Josh Jones** Mecca, 2029 Market; 621-7000. 8 and 9:30pm.

**Michelle Malone, Liz Pisco** Bottom of the Hill. 10pm, \$5.

**Open mic** Hotel Utah. 7:30pm. With Dayla Soul.

**Open mic** Kimo's. 7:30pm, \$5.

**Open mic** Skip's Tavern. 7pm. With Regi Harvey.

**Kevin Russell** Biscuits and Blues. 8:30pm, \$5.

### Bay Area

**'Blue Monday Jam'** Blake's. 9:30pm, \$3. With the Steve Gannon Band.

**Country Pete McGill and friends** A and C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

### Jazz/new music

**Opie Bellas** Enrico's. 7pm.

**Oick Conte** One Market Restaurant. 7pm.

**Contemporary Jazz Orchestra** Jazz at Pearl's. 9pm.

**Ezra Gale Trio** North Star Restaurant, 288 Connecticut; 551-9840. 6pm.

**Monk's Music** Simple Pleasures Cafe. 8pm.

**Spider Saloff** Plush Room. 8pm, \$20.

**Swing Session** Starlight Room. 8:30pm.

**Whoa** Pier 23. 9pm.

**Bishop Norman Williams Quintet** Les Joulins. 8pm.

### Bay Area

**Jazz improv jam session** Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

**Susie Laraine Quartet** Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

**Paula West** Yoshi's. 6:30pm, \$50. Benefit for Center for AIDS Services.

### Folk/world/country

**Acoustic open mic** Blue Lamp. 9:30pm.

**Liza Silva y Voz Oo Brazil** Top of the Mark. 8:30pm, \$8.

### Bay Area

**'Ceili'** Starry Plough. 9pm. Traditional Irish music.

### Dance clubs

**Chiclett** Paradise Lounge. 8:30pm, \$4. Mod dance party.

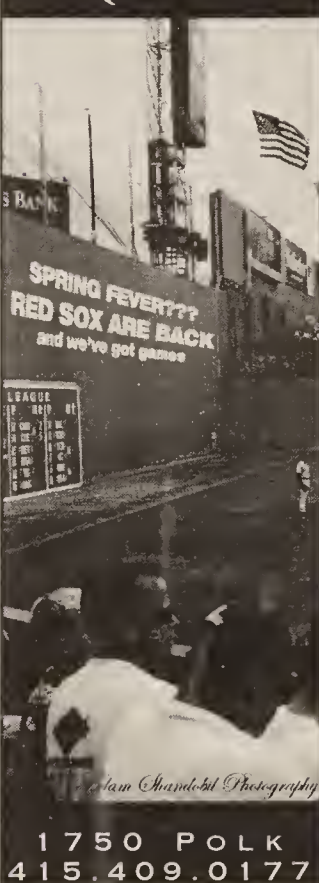
**Club Dread** Justice League. 9pm, \$10. Reggae and dancehall.

**Fizar** The Top. 10pm. With Jeremiah, Barefoot, and Cerulean.

**Grateful Dead Jams** Nickie's BBQ. 9pm.

Continued on page 80

# Boston Spirits



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## galaxy CLUB

### HAIGHT ASHBURY'S LARGEST DANCE CLUB

Wednesday May 2nd  
WEDNESDAY NIGHT SESSIONS  
GUEST DJ MARY WATTS,  
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Thursdays May 3rd  
BURNIN 9PM - 2AM  
GUEST DJ ELLEN FERRATO  
DJ SEVEN AND NOAH EASTMAN & ALAIN  
DOWNTempo HAPPY HOUR 6-9PM  
DJ BLUE & SPECIAL GUESTS

Fridays May 4th  
MILK

LIVE PERFORMANCE BY BIONIC  
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Saturday May 5th  
AFTER NOON (NOON-6PM)  
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VINYL (8PM-2AM) (21+)  
Featuring John Howard

Sunday May 6th  
FOXEE PRESENTS

FAME 2-TOPM  
FEATURING MIGUEL MIGS,  
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WILSON, FILTHY RICH, & FOXEE

Tuesdays May 8th  
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WITH DJ Cle (Hazy Days, Dallas)

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# Red Devil Lounge

Wed 5/2

## Leukemia Society Benefit Party

Thurs 5/3

## Luce

w/ Ten Mile Tide

Fri 5/4

## Bay Boogie

(70's & 80's Party Band)

Sat 5/5

## Cinco de Mayo Fiesta

w/ The Smiling

## Pompadors

Tues 5/8

## Zonk!

1695 Polk @ Clay

Club 415.921.1695

Booking 415.401.0459

One in five persons twelve years or older in the US are infected with genital herpes. Each year up to half a million more people contract this disease.



**Volunteers needed.** We are conducting an eight month research study of an investigational drug for the possible prevention of genital herpes transmission. Participants must be monogamous, heterosexual couples at least 18 years of age, in general good health, where one person has genital herpes and the other does not. Upon completion of the study, the person with genital herpes has the potential to receive suppressive therapy for one year with an approved antiviral medication. **For more information, contact: Research Unit of Marcus A. Conant, MD 415-759-4126**

*stop the spread • keep the love*

## Ashkenaz

Music & Dance Community Center

1317 San Pablo at Gilman Berk.

510-525-5054

www.ashkenaz.com

CAJUN

WED 5/2 9 PM \$8

## Cajun Coyotes

8 pm dance lesson w/Patti Whitehurst

## From ZIMBABWE THOMAS MAPFUMO

and the

BLACKS UNLIMITED

THURS, MAY 3 8:30 pm

FRIDAY, MAY 4 9:30 pm

Advance tickets suggested \$15

CAJUN

SAT 5/5 9:30 PM \$11

## California Cajun Orchestra

8 pm dance lesson w/Cheryl McBride

BENEFIT: BERK. HIGH JAZZ

SUN 5/6 7 PM \$10-15

Berkeley High

JAZZ ENSEMBLE

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top and skirt  
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FRI. & SAT. MAY 4 & 5  
 DOORS 8 / SHOW 9 • \$15  
**WONDERBREAD 5**  
 + 5/4: THE KGB + 5/5: NOTORIOUS

WED. MAY 16 • DOORS 7 / SHOWS 8 & 10 • \$35/\$50  
**THE JULIAN PRIESTER BENEFIT CONCERT**  
 FEATURING AN ALL-STAR LINEUP WITH SPECIAL GUEST APPEARANCE BY  
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 WED. MAY 30 • DOORS 7 / SHOW 8 • \$25  
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 2 DRINK MINIMUM, 21 & OVER UNLESS OTHERWISE NOTED.  
 GENERAL ADMISSION, LIMITED SEATING. TICKETS AVAILABLE  
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 TICKETS ON-LINE: WWW.TICKETWEB.COM

**PARADISE LOUNGE**

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 KUSF BENEFIT  
 FLEETING TRANCE • TERESE  
 TAYLOR THE BETTY EXPEDITION  
 • EL PULPO • JEN FAITH •  
 DJS: MISS E • VIET  
 ABOVE: KATHY GOLDMARK

THURS MAY 3  
 "LOMMORI PRODUCTIONS PRESENT"  
 FAST TIME • WILDTYPE  
 HYBREAD • RHYTHM RECIPE •  
 HURT • ABOVE: PINK PONY  
 HH: MASCABEZA

FRI MAY 4  
 DEADWEIGHT • H8 BOMBS  
 BLUE TULIP • INVISIBLE MEN

SAT MAY 5  
 MONOLITH • TOKYO MARINE  
 FIRE • DE'BRIAH • LUSTER  
 THE TORRIES

SAT MAY 6  
 4PM PLANNED TO PINK  
 DANGER PRONE DAPHNE •  
 TRIP ADDAGGIO • POETRY 8PM

UPCOMING  
 TUES MAY 08- PAINT, RUDY, TROUSER, BANDAGE  
 ABOVE: OPEN MIC WITH  
 BENJAMIN THE DOG  
 WED MAY 09- COMEDY CHICLET  
 THURS MAY 10- JADED W/ SPECIAL GUESTS  
 SAT MAY 12- LOW RISE, ENDA, CANDY FROM  
 STRANGERS (CD RELEASE PARTY),  
 CAMILLE DAVILA

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 Where Every Night is Ladies' Night

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 AROUND THE CORNER  
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 6PM-8:30PM DAILY  
 12 WELL DRINKS  
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 SUN. MON. TUES.  
 OPEN TIL CLOSE

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**415-431-5255**

**music calendar**

**Monday 7**

From page 79

2am. Dark Star Dan plays rare Grateful Dead tracks.  
 Lo-Key Lounge An Sibm, 1176 Sutter; 929-1992. 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.  
 Open turntables Movida Lounge. 8pm.  
 Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am. With Qwistar.  
 Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.  
 Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.  
 Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.  
 Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahela, Presha and G.A.S.  
 Vroom El Rio. 8pm-midnight. Punk, funk and soul.

**Classical**

Left Coast Chamber Ensemble War Memorial Performing Arts Center, Green Room, 401 Van Ness; 642-8054. 8pm, \$12-15. The ensemble gives its fourth and last concert of the season; a performance of Andrew Imbrie's Piano Quartet is the highlight.  
 Fermo Roscigno Istituto Italiano di Cultura, Suite 200, 425 Washington; 788-7142, ext 18. 7:30pm. The pianist gives a concert of works by Beethoven and Chopin.

**tuesday 8**

**Rock/blues/hip-hop**  
 American Trash, Jet Set Tongue and Groove. 9pm.  
 'Divabands' Hotel Utah. 8:30pm, \$5. With Fynn, Mary Kelly, and Tina Caputo.  
 Dusty 45s, Hammerdown Turpentine, Maybellines Bottom of the Hill. 9:30pm, \$7.  
 Andrew Freeman Band Blue Lanip. 9:45pm.  
 High Rollers Lou's Pier 47. 4pm.  
 Local blues open mic Biscuits and Blues. 9pm, \$5.  
 'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. Hosted by Felonious.  
 Open mic El Rio. 8pm.  
 Paint, Rudy, Trouser, Bandage Paradise Lounge. 8:30pm, \$7. With open mic with Babs and Benjamin the Dog in the upstairs lounge.  
 Project/Object, Bitches Brew Justice League. 9pm, \$13-15. See 8 Days a Week, page 58.  
 Run-D.M.C. Maritime Hall. 8pm, \$22-25.  
 Starvin' Like Marvin, Quantum Leap Elbo Room. 9pm, \$5.  
 Three Years Down, Nova Express, Monoshocks Kimo's. 8:30pm, \$5.  
 Jah Wobble Great American Music Hall. 9pm, \$14. See Grooves, page 54.

**Bay Area**

Alex Dolan, Gooding Blake's. 9:30pm, \$3.  
 Open mic Starry Plough. 7:30pm.  
 Rum Diary Jupiter. 8pm.  
 Wash, Urban Warrior, Attila and Dave Project Stork Club. 9pm, \$5.

**Jazz/new music**

Jim Campilongo Cafe du Nord. 9:30pm, \$5.  
 Ezra Gale Trio Amnesia. 9pm.  
 Roberta Gamborini Bruno's. 9 and 11pm, \$7. Through Wed/9.  
 Gerry Grosz Trio Beach Chalet. 6:30pm.  
 Hot Club of San Francisco Enrico's. 7pm.  
 Dan Lebowitz Duo Butterfly. 6:30pm. With Tom Thump.  
 Mark Levine Trio Jazz at Pearl's. 9pm.  
 Roy Marcom Piaf's. 8pm.  
 Paul Mindrup Simple Pleasures Cafe. 8pm.  
 Kevin Rayhill One Market Restaurant. 7pm.  
 Fred Ross Project Starlight Room. 8pm.  
 Ricardo Scales Top of the Mark. 3pm.  
 Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.  
 Swing Session Broadway Studios. 9pm. With DJ Spencer.

**Bay Area**

Mad and Eddie Duran Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.  
 Wycliffe Gordon Quartet Yoshi's. 8 and 10pm, \$16.

**Folk/world/country**

Seisuin Plough and Stars. With Suzanne Cronin and friends.

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FRIDAY MAY 4TH

**ORQUESTA Cimarron**  
 SATURDAY APRIL 28TH

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 SATURDAY MAY 5TH

**CINCO DE MAYO**  
 w/ Oro Solido  
 Manikkomio  
 Mariachi Garibaldi

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 SF DEBUT OF  
**emmett tinley**  
 of the prayer boat  
 dandeline

WELCOMES FRI. & SAT. MAY 4 & 5  
 DOORS 7:30 / SHOW 8 • \$20 ADV. / \$20 DOOR

**shawn mullins**  
**matthew kahler**

FRI. MAY 18 • DOORS 7:30 / SHOW 8 • \$12 ADV. / \$12 DOOR

**peter case**  
**heather eatman**

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 WED., MAY 2 • DOORS 8 / SHOW 9  
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**JETS TO BRAZIL / THE LOVE SCENE**  
 FRI., MAY 4 • DOORS 8 / SHOW 9  
 \$12 ADVANCE / \$12 DOOR

**SAVE FERRIS / THE FLIPSIDES**  
 SAT., MAY 5 • DOORS 8 / SHOW 9  
 \$12 ADVANCE / \$12 DOOR

**VIVENDO DE PAO / SONGO**  
 THURS., MAY 10 • DOORS 7:30 / SHOW 8  
 \$7 ADVANCE / \$7 DOOR

**BETTY BLOWTORCH**  
**THE HAIL MARYS** CD RELEASE  
**VENUS BLEEDING**

WELCOMES FRI., MAY 11  
 DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR

**KINGS OF KABOOM**  
**THE HONEYDOGS / MINIBAR**  
 SAT., MAY 12 • DOORS 8 / SHOW 9  
 \$25 ADVANCE / \$25 DOOR

**LIVING COLOUR / BLUEBEARD**  
 5/13 PLACEBO SHOW SOLD OUT • THANK YOU!

WELCOMES MON., MAY 14  
 DOORS 7 / SHOW 8 • \$12 ADV. / \$12 DOOR

**MELVINS / HANK WILLIAMS III**  
 WED., MAY 16 • DOORS 7 / SHOW 8  
 \$18 ADVANCE / \$18 DOOR

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**CLUTCH / VISION OF DISORDER**  
**MURPHY'S LAW / TREE**  
 THURS., MAY 17 • DOORS 7 / SHOW 8  
 \$10 ADVANCE / \$10 DOOR

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**Rolo & Ruben Mancias**  
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 doors open @ 10pm

21&up w/ld  
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 info: 415.263.4850



## Bay Area

**Duck Baker and Tim Sparks** *Freight and Salvage*. 8pm, \$15.50-16.50.

## Dance clubs

**Asia Africa Arabia** *Nickie's BBQ*. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.

**Beat Lounge** *Amnesia*. 10pm-2am, \$5. Hip-hop, reggae, and soul with rotating residents.

**Cocktail hour** *Club Deluxe*. 6-9pm. Lounge music with Powerlounge and Brian Cox.

**Development** *AsiaSF*. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

**Down There** 26 Mxx. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef and guest O-Dub.

**Familia Royale**, 1326 Grant; 332-5800, ext 211. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.

**Fan Club** *Dylan's Pub*, 2301 Folsom; 641-1416. 9pm-2am. Indie pop with various residents.

**F#@! Tuesdays** *Backflip*. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.

**Hush Hush Lounge** 10pm-2am. '60s soul and rock and new wave with Rock Ass and Don't Care.

**Impulse** *An Sabin*, 1176 Sutter; 929-1992. 10pm-2am. Techno with J-Bot, Forest Green, and Guthrie.

**Karamba** *Glus Kat*. 9:30pm-2am.

**Node** *Pow! A Cocktail Lounge*. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.

**Phuturo** *The Top*. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit.

**Scope** *Light*, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.

**Soul Samba** *Dalva*, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

**Wax Sacrifice**. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

## Bay Area

**Club Fusetti** 9pm. Hip-hop and R&B with Phiness.

**Mad Hatter** *Bench and Bar*, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.

**Ruby Room** 10pm-2am. Punk rock with Kenny Kaos.

## Classical

**Golden Gate Men's Chorus** *Mission Dolores* Basilica, 370 Dolores; 668-4462. 8pm, \$15. The chorus performs Rheinberger's Mass in B-flat.

**Bay Area** *Berkeley Symphony Orchestra* UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 10:30am, \$3. This special concert for students features a "student participation" activity by Dan Plonsky, as well as traditional works.

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## Benefits

**Free scoop night** *Baskin-Robbins*, various locations, call for more information; (866) READ-NOW. 6pm, free. Enjoy a free scoop of ice cream from Baskin-Robbins, which will donate money for each serving to First Book, a nonprofit organization that provides books to low-income families.

## Bay Area

**'Arts and Activism'** *University of Creation Spirituality*, 2141 Broadway, Oakl; (510) 835-4827, ext 31. 7pm, free. This panel discussion include comments from poet Genny Lim, gallery owner Alan Laird, artist Marcel Diallo, Selina Griffith, and Lynnee Bonner.

## Authors

**Han Ong** *Modern Times*, 888 Valencia; 282-9246. 7:30pm, free. The novelist and playwright discusses *Fixer Chao*.

**Terry Ryan** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses the memoir *The Prize Winner of Defiance, Ohio: How My Mother Raised 10 Kids on 25 Words or Less*.

## thursday 3

## Around town

**'Jewish Space'** *S.F. Jewish Museum*, 121 Stuart; 591-8801. 7pm, free. Various scholars discuss this topic in conjunction with the exhibit *Sophie Calle: Public Places—Private Spaces*.

## Bay Area

**Open house** *Falkirk Cultural Center*, 1408 Mission; 456-0782. 4:30pm, free. Learn about youth mentoring opportunities in Marin at this event.

## Benefits

**'Celebrating Women! Sisters, Mothers, Daughters!'** *St. Mary's Cathedral Conference Center*, 1111 Gough; 751-7110. 6pm, \$45. Korean American writer Elizabeth Kim and the Filipino dance group Likha Pilipino Folk Ensemble are some of the guests at this benefit for the Asian Women's Shelter.

## Authors

**Rachel Naomi Remen** *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses *My Grandfather's Blessings: Stories of Strength, Refuge, and Belonging*.

**Lisa Schiffman** *New College of California*, 766 Valencia; 437-3434. 7:30pm, free. The author discusses *Writing for Your Life: The Craft of Memoir*.

**Susan Sontag** *S.F. Public Library, Koret Auditorium*, 100 Larkin; 557-4277. 6:30pm, free. The author discusses *In America*.

## Bay Area

**Ayyash Ali, Georgina Cota, Lorelei Easley, Kristen Ferrer, Karla Ruiz, Ivania Somarriba, Lavonne Stevens, Bianca Villagra** *Cady's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. These writers read their contributions to the anthology *My Story... Life as a Teen Parent*.

## friday 4

## Around town

**Open house** *Precita Eyes Mural Arts Center*, 2981 24th Street; 285-2287. 7pm, \$5. Live music and food are on hand at this informative evening for those wishing to learn more about the center's activities.

**'Venice to Xanadu'** *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$25-55. Through Sat/5. This multimedia event recreates Marco Polo's journey through Asia with lectures, music, and performance.

**'Village Rhythms: African Percussion, Community, and Healing'** *CHS*, 1453 Mission; 575-6175. 7pm, \$12-15. Onye N. Onyemaechi discusses this topic.

## Benefits

**Aislers Set, For Stars, Court and Spark** *Bottom of the Hill*, 1233 17th St; 621-4455. 10pm, \$7. The local rock bands perform a benefit concert for Adam Blackburn, who will be

running a marathon for the Leukemia and Lymphoma Society of America.

**'Chavaliculas'** *Balazo/Mission Badlands Gallery*, 2811 Mission; 920-0896. 8pm, \$5. See 8 Days a Week, page 58.

**Cinco de Mayo gala dinner** *Sheraton Palace Hotel*, Two New Montgomery; 393-8003. 6pm, \$125. The Instituto Mexicano de Cultura hosts and benefits from this dinner, with entertainment provided by Ballet Folklórico de Carlos Moreno, Mariachi Los Halcones, and Los Compas.

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**Jamestown jam** *Broadway Studios*, 435 Broadway; (510) 601-8932. 9pm, \$20-25. The Jamestown Community Center, based in the Mission district, hosts a salsa party with music by Quetzal and Mazacote.

**Leadership luncheon** *Westin St. Francis Hotel*, 335 Powell; 986-0521 ext 3. 11am, \$150. Former presidential candidate Bill Bradley is the keynote speaker at this benefit for Coro Northern California, a nonprofit leadership development organization.

**'Oasis — A Shopping Safari'** *National AIDS*

*Memorial Grove, Golden Gate Park, Bowling Green at Middle Drive East; 750-8340. 9am, \$5. Bargain-hunt for items from local designer showrooms, boutiques, and department stores and help raise funds for the grove.*

## Bay Area

**Cinco de Mayo benefit dance** *Kimball's Carnival*, 522 Second St, Jack London Square, Oakl; (510) 444-6979. 8pm, \$15. Mystique, Chilean dance artist Alexandra Tejada, and

Continued on page 82

# YERBA BUENA GARDENS FESTIVAL

SAN FRANCISCO

## HIGHLIGHTS OF THE 2001 SEASON

## CLASSICAL CONCERTS

San Francisco Opera in the Gardens  
San Francisco Symphony  
Golden Gate Opera Concert in the Gardens

## JAZZ/BLUES/GOSPEL CONCERTS

Afro Solo Festival Concert  
Juneteenth Festival Gospel Concert Finale  
Rebeca Mauleón & Round Trip Concerts

## INTERNATIONAL MUSIC EVENTS

"Spirit of Music" International Music Festival

## TWILIGHT PICNIC SERIES

Twilight Concert in the Gardens with Festival of Harps  
Twilight Gamelan in the Gardens  
Twilight Raga in the Gardens

## LUNCHTIME CONCERT SERIES

San Francisco Opera Center's Brown Bag Opera  
People in Plazas/Market Street Association Concert Series

## DANCE

Festival of Bay Area Dance  
San Francisco Butoh Festival Performance

## THEATER &amp; SPOKEN WORD

San Francisco Mime Troupe • TODCO Senior Poets  
Alice in Wonderland • Litstock  
Hamlet—A work in progress

## FESTIVALS

Native Contemporary Arts Festival  
Irish-Filipino Cultural Festival • Japanese Cultural Festival  
Pistahan—Filipino-American Arts Exposition  
Yerba Buena Gardens Puppet Festival

## VISUAL ARTS

Red Umbrellas Art Show • Italian Chalk Art Competition

## SPECIAL EVENTS

Ol'-Fashioned 4th of July Alternative Family Picnic  
Books by the Bay • Every Penny Counts  
Hands @ Work Day in Yerba Buena Gardens  
25th Anniversary Celebration of Market Street Association

## YOUTH &amp; FAMILY EVENTS

"The Event"—How Night Came From the Sea  
Youth Arts Festival  
Procession of Sun & Moon  
Bay Area Youth Harp Ensemble Concert  
World Arts West Folk Dance Camp  
San Francisco Butoh Festival Youth and Family Workshop

## HOLIDAY EVENTS

Gardens Ghoullery Walk • Tree Lighting Ceremony  
Holiday Music

Ongoing performances on Saturdays and Sundays by Clowns, Stilt walkers and jugglers in the Rooftop Gardens and Carousel Plaza.

FOR MORE INFORMATION, PLEASE CALL 415-543-1718.

Free Artistic and Cultural Programming in Yerba Buena Gardens is made possible through the generosity of the following supporters: Metreon-A Sony Entertainment Center, the San Francisco Marriott & The San Francisco Redevelopment Agency.

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## events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

## wednesday 2

## Around town

**Cinco de Mayo celebration** *City Hall, North Light Court, Van Ness between McAllister and Grove; 776-8933. 6pm, free. This official celebration includes speeches by various civic leaders, including Mayor Willie Brown, as well as cultural performances.*

**Job fair** *Fort Mason Center, Building A, Marina at Buchanan; 749-7561. 9am, free. The San Francisco Veterans Employment Committee holds this event for job seekers.*

**'Lessons of the Holocaust: Never Again'** *Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 7:30pm, free. A panel discussion is held on this topic in conjunction with the Silent Voices Speak: The Holocaust and Social Injustice Today exhibit.*



## Friday 4

From page 81

other guests perform at this party benefiting the Amigos Cultural Arts and Education Fund.

## Authors

**Susan Sontag** *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. See Thurs/3.

## Bay Area

**Doris Haddock** *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses the memoir *Granny D: Walking Across America in My 90th Year*.

## saturday 5

## Around town

Bargain compost bin sale Pier 98, Cargo at

Jennings, call for further directions; 285-7584. 9am, free. Pick up a cheap compost or worm bin at this twice-yearly sale.

**Cameron carnival** Chinatown YMCA, 855 Sacramento; 781-0401 ext 120. 11am, free. The Donaldina Cameron House hosts this afternoon celebration featuring games, food, music, and a silent auction.

**'Marco Polo's Silk Road'** Herbst Theatre, 401 Van Ness; 392-4400. 10am, \$25-55. See Fri/4. **'2001: The Space Odyssey Marijuana March and Pot Pride Rally'** United Nations Plaza, Eighth St at Market; (510) 444-3207. Noon, free. See 8 Days a Week, page 58.

## Bay Area

**'Fiesta del Barrio'** Spotlight on the Square, 2203 Mariner Square Loop, Alameda; (510) 523-2217. 7pm, \$39-44. A 1940's Pacheco costume ball celebrating the local salsa scene and featuring live music by Johnny Polanco y su Conjunto Amistad is held.

**May Day festival** Perri Park, Winnie at Bolinas, Fairfax; (707) 874-9460. Noon, \$6-15. This ninth annual event celebrates the arrival of Spring with music, performance, arts and crafts, and activities for children and adults. Featured artists include Medicine Drum, the Ali Khan Band, Suzanne Sterling and Bhakti, and others.

## Benefits

**Annual rummage sale** First Unitarian Universalist Center, 1187 Franklin; 776-4580. 9am, free, presale at 8:30am for \$10. This bazaar of used clothing, household items, appliances, and other bric-a-brac benefits the First Unitarian Universalist Society.

**'Mating Season II'** San Francisco Zoo, Sloat at 45th Ave; 753-7080. 8pm, \$55. The zoo continues to raise funds for its renovation efforts with this social event.

**MAX and Shanti casino party** Sheraton Palace Hotel, 2 New Montgomery; 674-4764. 7pm, \$35. This event benefits Shanti, a nonprofit organization which provides support to people with life-threatening illnesses, including HIV and AIDS.

**May Festival** St. Gregory's Church, 500 De-Haro; 864-5464. 10am, free. This children's festival benefiting Potrero Hill Nursery School includes face-painting, crafts, hake sales, and other activities for a nominal cost.

## Bay Area

**Blectum from Blechdom, Bran (...)** Pos and Planetsize, Deep Dickollective, Cone, Spezzo Rotta Stork Club, 2330 Telegraph, Oakl; (415) 221-4921. 7pm, \$6-10. This gathering of avant-garde musicians benefits the Revolutionary Association of the Women of Afghanistan.

## sunday 6

## Around town

**Book arts and printers' fair** Fort Mason Center, Building A, Conference Center, Marina at Buchanan; 648-1265. 9am, free. The Pacific Center for the Book hosts this showcase of metal type, small presses, handmade papers, and handcrafted books.

**'Making the Links: Anti-Semitism, Racism, and Hate Crimes'** Herbst International Exhi-

bition Hall, Lincoln at Montgomery; 928-2992. 2pm, free. A panel discussion is held on this topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

**'Tale of Two Peoples: The Crisis of Coexistence in Israel'** UCSF, Laurel Heights Conference Center, 3333 California; 928-1114. 10am, \$15-25. Various Israeli scholars discuss this topic.

## Bay Area

**Alameda Point antiques and collectibles faire** Alameda Point, Main at Atlantic, Alameda; (510) 869-5428. 6am-3pm, \$3-10. This monthly showcase of antiques and collectibles offers some 650 dealers selling goods at least 20 years or older. **Life drawing marathon** Merritt College, Art Building, 12500 Campus, Oakl; (510) 436-2419. 10am-1pm, 1:30-4:30pm, \$15-25. This quarterly event gives budding artists a chance to work with live models.

## Benefits

**Sybase walk for sight** Cesar Chavez Park, Berkeley Marina, 160 University, Berk; (510) 486-0461. 9am, \$25. The Foundation Fighting Blindness, which fights retinal degenerative diseases, is the beneficiary of this one-mile walk. **Wine and food tasting** Holiday Inn Bay Bridge, 1800 Powell, Emeryville; (510) 841-2800. 2pm, \$40-45. Narsai David hosts this afternoon gala benefiting the Berkeley Symphony Orchestra.

## monday 7

## Around town

**Woody Harrelson** SF/SU, McKenna Theatre, Creative Arts Building, 1600 Holloway; 338-2444. 2pm, \$5. See 8 Days a Week, page 58.

## Bay Area

**Support group for families of leukemia patients** Alta Bates Medical Center, Herrick campus, 2001 Dwight, Berk; 625-1129. 7:30-9pm, free. The local chapter of the Leukemia and Lymphoma Society sponsors this group for families of patients with leukemia, Hodgkin's disease, lymphoma, and myeloma.

## Benefits

**'Eat Dinner for Charity'** Zao Noodle Bar, 3583 16th St; 922-0422. 6pm, free. The restaurant plans to contribute 5 percent of sales from the evening to the Monarch's Charity Fund, which is run by the non-profit Imperial Court of San Francisco.

## Authors

**Gina Kolata** Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author of *Flu: The Story of the Great Influenza Pandemic of 1918 and the Search for the Virus That Caused It* is interviewed by Roy Eisenhardt.

## Bay Area

**Rachel Naomi Remen** Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. See Thurs/3.

## tuesday 8

## Around town

**Dr. Maurice Hornocker** SF Public Library, Koret Auditorium, 100 Larkin; 437-4852. 6pm, free. The Wildlife Conservation Society member lectures on "Saving the Siberian Tiger." **Human Rights Award dinner** Palace of Fine Arts, 3301 Lyon; 255-7296 ext 256. 6pm, \$100. Global Exchange honors two human rights activists at this event.

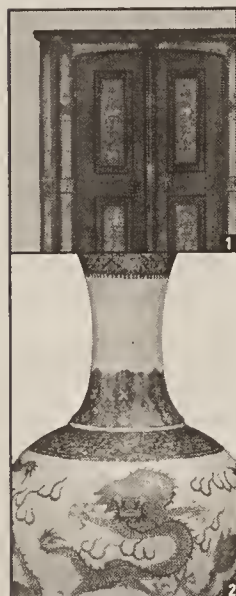
**'Medical Marijuana at the Millennium'** San Francisco Medical Society, 1409 Sutter; 921-4987. 5pm, free. Gerald Uelmen, Tod Mikuriya, Valerie Corral, and Alan Bock are the speakers at this forum.

## Bay Area

**'Compassionate Friends'** Presbyterian Church, 4101 Park, Oakl; (510) 530-5311. 7pm, free. This nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

## Benefits

**'Viva Variety XVI'** Theatre Rhino, 2926 16th



## Butterfields SoMa Auction

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**Preview: May 11 - 13**

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**Catalogues:** (800) 223-2854, Ext. 3205

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## critic's choice: events

## 'Soul Dust: Travel in the Storm'

Fri/4-Sun/6, McClymonds  
High School Auditorium

The Destiny Arts Center of Oakland is a nonprofit dedicated to violence prevention through arts education, and the group's Youth Performance Company takes philosophy to the stage with *Soul Dust: Travel in the Storm*, a benefit performance shaped by artistic director Sarah Crowell. The multicultural troupe of teen artists and activists offers an energetic, moving combination of dance, spoken word, hip-hop, martial arts, and even aerial performance, exploring issues in its members' lives and the community. If you think you've seen this all before, think again: these youths possess passion, insight, and professional-level performance skills, and their message of antiviolenace is one well worth heeding. Fri.-Sat., 7:30 p.m.; Sun., 3 p.m., 2604 Myrtle, Oakl. \$6-\$12. (510) 597-1619. (R.M. Mead)



St; 863-0741. 8pm, \$20. Dancers, singers, magicians, and other performance artists put on a vaudeville show to benefit the GLBT Historical Society.

## Authors

**Anita Rau Badami** Black Oak Books, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm, free. The author discusses *The Hero's Walk*.  
**Laura Glen Louis** Barnes and Noble, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm, free. The author reads from and signs copies of *Talking in the Dark*.  
**Geling Yan Cody's**, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist discusses *The Lost Daughter of Happiness*.

## attractions/kid stuff

**Crissy Field Center** Presidio, 603 Mason; 561-7690. Wed-Sun, 10am-6pm. Free. This recently restored national park offers a variety of community resources amidst a tidal marsh. Sun: The center celebrates its restoration with a kite festival, a block party, and other activities, 11am-6pm.

**Exploratorium** 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Sat: Make-up artist Timothy Santry gives a demonstration, noon-4pm.

**Oscar Flores** Canessa Gallery, 708 Montgomery; 269-9029. Sun, 1 and 4pm. \$20-25, free for children. The El Salvadorean master puppeteer gives a performance.

**'Make-Mom-A-Gift'** Ghirardelli Square, Fountain Plaza, 900 North Point; 775-5500. Sat, 1-3pm. Free. Make a gift for Mother's Day with magnetic refrigerator frames and a variety of art supplies.

**'Maying'** McLaren Park, Visitation at Munsell; 468-9664. Sun, 2-5pm. Call for price. This fifth annual festival celebrates spring with flower gathering, pageantry, and other surprises.

**Mother's Day open house** Purple Crayon Art Studio, 301 Cornwell; 831-0693. Sat, 2:30-4:30pm. Free. The impending summer season is welcomed with an afternoon of arts and crafts and refreshments.

**Randall Museum** 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Sat: "Saturdays are Special" continues with a mask-making activity, 1-4pm.

**San Francisco Maritime Park** Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: Take a tour of the park's historic boat collection, 1-4pm.

**Saturday Art Programs at the Legion** Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free).

"Doing and Viewing Art" discusses medieval art; "Big Kids-Little Kids" discusses 20th-century European art.

**Strybing Arboretum and Botanical Gardens** Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Fri-Sat: The museum holds a sale of over 20,000 plants, Fri, 5-8pm (\$40); Sat, 10am-2pm (free).

**Workshops for Families** De Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free. This month's program involves creating still lifes with different media.

**Young Performers Theatre** Fort Mason Center, Building C, room 300, Mason at Buchanan; 346-5550. Sat-Sun, 1 and 3:30pm. \$5-8. Through Sun/20. The French children's classic *Madeline* is adapted to the theater.

## Bay Area

**Bay Area Discovery Museum** East Fort Baker, 557 McReynolds, Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Face to Face." Sat: Benny and Bebe's Magic Circus perform "the Wizard School of Magic," 11am and 1pm. \$12, includes museum admission.

**Chabot Space and Science Center** 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-

the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. A new planetarium show, "Mars Quest," begins on Sat/5. Sat-Sun: "Astronaut Training Camp" continues with "Planetary Training" (Sat, 12:30-2pm and 2:30-4pm) and "Space Environment Training" (Sun, 12:30-2pm and 2:30-4pm). **Family Sundays** Dunsinuir Historic Estate, 2960 Peralta Oaks, Oakl; (510) 615-5555. Sun, noon-3pm. \$4-5. Ballet Folklorico Mexicano kicks off this summertime performance series.

**Lawrence Hall of Science** Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision" and "T. Rex on Trial." Sun: Dr. Philip Currie lectures on "Hunting T. Rex," 2pm.

**Live Oak Park tour** 1212 Shattuck, Berk; (510) 841-2242. Sun, 1-5pm. \$25-32. The Berkeley Architectural Heritage Association hosts this tour of several historical sites around the Live Oak Park area.

**'Soul Dust'** McClymonds High School, 2604 Myrtle, Oakl; (510) 597-1619. Fri-Sat, 7:30pm; Sun, 3pm. \$6-12. See Critic's Choice.

**Susan Meyers** Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. Sun, 10:30-11am. Free. The author reads from the children's picture book *Everywhere Babies*.

**Tooth Man** Berkeley Public Library, Central branch, 2121 Allston, Berk; (510) 649-3964. Sat, 10:30am. Free. Matt Perry, better known as "Tooth Man," talks about your teeth with a collection of incisors from animals large and small.

## art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

## museums

**Ansel Adams Center for Photography** 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Annie Leibovitz: Women." Over 80 portraits by Annie Leibovitz. May 8-July 15.

**Asian Art Museum** Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Growing Up Asian in America." Works by Asian American youth. Through Sun/6. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800 Through Sun/13.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "Toulouse-Lautrec and the Spirit of Montmartre: Cabarets, Humor, and the Avant-Garde 1875-1905." More than 73 works by Henri Toulouse-Lautrec and more than 400 prints, posters, drawings, books, and pieces of ephemera from artists and performers of Montmartre from the late 19th century. Through May 27. "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug 26.

**Jewish Museum** 121 Steuart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Through June 28.

**Museum of Craft and Folk Art** Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "The West in Wood." Wood and mixed-media figurative sculpture by Larry Williamson. Through May 27.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21. "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans. Through June 12. "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "010101" Web site viewable through 2001 at [www.sfmoma.org](http://www.sfmoma.org).

## Bay Area

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

**Museum of Anthropology** 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. All exhibits through June 30.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through Sun/13. "Capturing Light." More than 200 images relating to California by 100 photographers over the past 150 years. Through May 27.

**UC Berkeley Art Museum** 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "Ed Osborn/Matrix 193: Vanishing Point." Ed Osborn's current exhibit stretches the definition of art, since his work isn't even a physical object but rather a collection of sounds emanating from the museum structure itself. Osborn has affixed a small speaker driver to the base of the building's ground-floor windows. These drivers vibrate the glass panes, effectively turning them into a speaker system that amplifies sounds throughout the museum and the nearby sculpture garden. The low, shifting drone of Osborn's musical composition is inescapable, but he chooses low-frequency pitches so that our ears will be unable to locate the precise point of origin. Through Sun/13. (Westbrook) "Joe Brainard: A Retrospective." Collages, paintings, drawings, book covers, and assemblages by Joe Brainard. Through May 27.

## galleries

### Opening

**Robert Allen Fine Art** 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. Mixed media group show. May 3-June 1.

**Alliance Française** 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Photographs by John Hassan (reception Thurs/3, 6-8pm). Through May 31.

**Artists' Television Access** 992 Valencia; 824-3890. Mon-Sat, 10am-10pm. "Cajas Musicales/Music Boxes," mixed media works by Carlos Cartagena (reception Thurs/3, 6-9pm). Through May 31.

**Bradford Campbell** 251 Post; 677-0919. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Sherman Nobleman. Through June 2. "Sun Flower," sculpture and paintings by Kalani Engles (reception Thurs/3, 5-7:30pm). May 3-30.

**Dolby Chadwick** 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. Paintings by John Di Paolo (reception Thurs/3, 5:30-8pm). May 3-June 2.

**Chinatown Community Arts Program Gallery** 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. Works by Cynthia Tom, Ikuko Sato, Anna Wong, Leland Wong, Zand Gee, and Jim Dong (reception Sat/12, 2-4pm). May 8-July 8.

**Chinese Culture Center** 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Family" Continued on page 84



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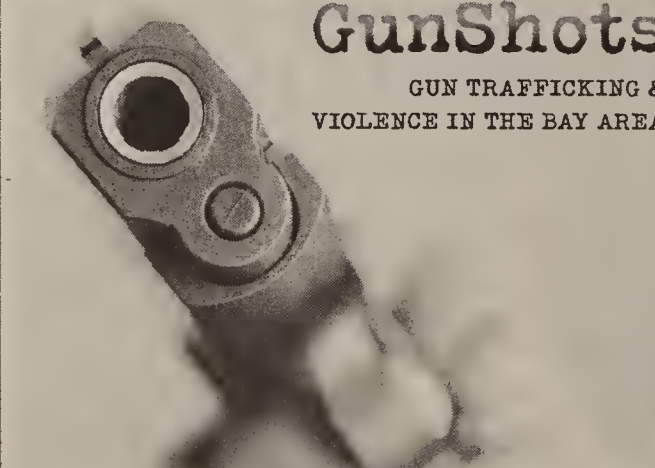
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Bay Window is underwritten by The James Irvine Foundation, with additional support from the Wallace Alexander Gerbode Foundation and the Funders' Collaborative/Tides Foundation.



## Galleries

From page 83

Explorations," mixed-media works by Flo Oy Wong (reception Sat/12, 2-4pm). May 8-July 8.

**Culture Cache 731 Florida**; 642-2360. Call for hours. "Solar Return," works by various artists (reception Sat/5, 7-11pm). May 5-27.

**Fraenkel 49 Geary**, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Portraits by Hiroshi Sugimoto. May 3-June 30.

**La Galerie Internationale 370 California, Palo Alto**; (650) 322-2700. Mon-Sat, 10am-6pm. "International Artists," sculptures and paintings by various artists (reception Thurs/3, 5-9pm). May 3-June 3.

**Galleria at Intersection 446 Valencia**; 626-7762. Wed-Sat, noon-5pm. "Code 33," installation by Suzanne Lacy, Julio Morales, Unique Holland, David Goldberg, Michelle Baughan, Raul Cabra, and Patrick Toehe (reception Wed/2, 6-9pm). Through June 16.

**Galleria Paule Anglim 14 Geary**; 433-2710. Tues-Sat, 11-5:30pm. New paintings by Katherine Sherwood; works by Gay Outlaw (reception for both artists Thurs/3, 5:30-7:30pm). Both exhibits run May 2-June 2.

**Brian Gross Fine Art 49 Geary**; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent sculpture by Charles Ginnever (reception Thurs/3, 5:30-7:30pm). May 3-June 2.

**Hackett-Freedman 250 Sutter, Fourth fl**; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Hans Burkhardt, Works from Three Decades: 1930-1960," pastel drawings and oil paintings by the Swiss abstractionist. Through June 2. New works by Richard Ryan (reception Thurs/3, 5:30-7:30pm). May 3-June 2.

**Horizons Unlimited 440 Potrero**; 487-6713. Mon-Fri, 9am-5pm. "El Mes de la Juventud," youth art (reception Fri/4, 6-9pm). May 4-26.

**Jenkins Johnson Gallery 464 Sutter**; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. "Still Life Redefined," works by Sherrie Wolf; "Vineyards and Valleys," works by Cie Goulet (reception for both artists Thurs/3, 5:30-7:30pm). Both exhibits run May 3-29.

**Robert Koch 49 Geary**; 421-0122. Tues-Sat, 10:30am-5:30pm. "Inside the Live Reptile Tent," works by Jeff Brouws (reception June 7, 5:30-7:30pm). May 3-June 30.

**The Lab 2948 16th St**; 864-8855. Wed-Sat, 2-7pm. "Altoids Curiously Strong Collection," works by 25 artists (reception Fri/4, 6-9pm). May 4-June 2.

**Laser Reflections Gallery 589 Howard**; 896-5958. Mon-Fri, 2-6pm. "Birds, Beasts, Bugs: Artists Walk on the Wild Side," all-media exhibit (reception Thurs/3, 5-8pm). May 3-31.

**Levi's 300 Post**; 501-0100. Mon-Sat, 10am-8pm; Sun 11am-6pm. "My Definition," painted glass windows by Greg Galinsky (reception Thurs/3, 5:30-7:30pm). May 3-June 7.

**Limn Gallery 292 Townsend**; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Drawing from Experience," various drawings covering the century between 1890 and 1990 (reception Fri/4, 11am-5:30pm). Through June 16.

**Mission Cultural Center 2868 Mission**; 821-1155. Mon-Sat, 10am-5pm. "El Mes de la Juventud," artwork by youth and an exhibition of the Diego Rivera mural replica. May 4-26.

**Scott Nichols 49 Geary, Fourth fl**; 788-4641. Tues-Sat, 11am-5pm. New work by Mona Kuhn (reception Thurs/3, 5:30-7:30pm). May 3-June 30.

**Quotidian 760 Market, Ste 252**; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Sunshine State," works by six Bay Area artists who used to live in Florida (reception Thurs/3, 5-7pm). May 3-June 2.

**San Francisco Center for the Book 300 De Haro**; 565-0545. Mon-Fri, noon-5pm. "Convergence," works by Michael Burke, Dominic Riley, and Joanne Sonnichsen (reception Fri/11, 6-8pm). May 8-June 1.

**San Francisco Public Library 100 Larkin**; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "made in usa: Angel Island Shhh," mixed-media exhibit by Flo Oy Wong. Through June 2. "Journey Along California's Coastline," photographs by Robert J. Groins. May 3-June 8.

**Shapiro 760 Market, Ste 248**; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Through the Darkness," photographs by

Rocky Schenck (reception Thurs/3, 5:30-7:30pm). May 3-June 2.

**SomArts 934 Brannan**; 552-2131. Tues-Sat, noon-4pm. "Lanuola, the colors of life," contemporary Pacific Islander art. May 5-June 2.

**Tercera Gallery 550 Sutter**; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Synthesis," new works by Jamie Chase and Derek Secor Davis (reception Sat/5, 5-8pm). May 3-31.

**Toomey-Tourell Fine Art 49 Geary**; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Works by Jeffrey Long (reception Thurs/3, 5:30-7:30pm). May 3-31.

**Traywick 1316 10th St, Berk**; (510) 527-1214. Tues-Sat, 11am-6pm. "Elemental," recent work by Linda Mielko Allen (reception Wed/2, 6-8pm). Through June 9.

**Tse Tsa Studio Center for Tibetan Sacred Art**, 1466 San Bruno; 333-3261. "New Sacred Art - Student Exhibition," recent work by students and artists working with sacred images. Sat/5-Sun/6, 11am-6pm.

**Bay Area**  
**Bay Area Center for the Consolidated Arts** 1010 Murray, Berk; (510) 486-0520. Thurs-Sat, 10am-6pm. "Bay Area I.D.," industrial design review exhibition. May 5-25.

**Berkeley Potters Guild 731 Jones, Berk**; (510) 524-7031. Call for appt. "Spring Show and Sale," works by 15 clay artists. Sat/5-Sat/6; Sat/12-Sun/13.

**Chi 912A Clay, Oakl**; (510) 832-4CHI. Tues-Fri, 11am-6pm; Sat, noon-5pm. "Santuario," an exhibit honoring the careers of Juana Alicia and Emmanuel C. Montoya (reception Sat/5, 6-9pm). May 2-June 1.

**Creative Growth Art Center 355 24th St, Oakl**; (510) 836-2340. Mon-Fri, noon-5:30pm. "Decor Amour," an exhibit celebrating home decor (reception Thurs/3, 5-8pm). May 3-June 15.

**East Bay Municipal Utility District Administration Building 375 11th St, second floor lobby, Oakl**; (510) 287-0143. Mon-Fri, 8am-4:30pm. "Photomontage Imagery," works by Sister Adele Rowland (reception Thurs/10, 11:30am-1pm). May 3-June 22.

**Christensen Heller 5831 College, Oakl**; (510) 655-5952. Tues-Sat, 11am-6pm; Sun, noon-5pm. "In Honor of Mothers and Daughters," paintings and sculpture by four artists (reception Fri/11, 6-8pm). May 7-July 8.

**Ongoing**  
**Becker-Colonna Egyptian Gallery 1600 Holloway, San Francisco State University, Humanities Bldg, Room 510**; 338-1500. Mon-Fri, 11am-4pm. "Sunrise-Sunset: Life and Death in Ancient Egypt," jewelry, games, model boats, palettes, and scarabs from Ancient Egypt. Through Fri/11.

**Bucheon 540 Hayes**; 863-2891. Tues-Sat, 11am-6pm; Sun, noon-5pm. Recent paintings by Tim Wilson; new work by Whitney Cowing. Through Tues/15.

**Canessa 708 Montgomery**; 296-9029. Mon-Fri, 10am-2pm. "Home in El Salvador," works by Trudy Myrrh, Martha Becktell, and Alfred Hernandez. Through May 31.

**Joseph Chowning Gallery 1717 17th St**; 626-7496. Call for hours. Watercolors by Stanton MacDonald-Wright. Through June 28.

**Crown Point Press 20 Hawthorne**; 974-6273. Tues-Sat, 10am-6pm. "Copper Plate Nudes II," new etchings and watercolors by Nathan Oliveira (reception Thurs/3, 5:30-7:30pm). Through May 31.

**Crucible Steel 2050 Bryant**; 648-7562. Daily, 10am-10pm. "Free Art: Neighborhood Enhancement in the Spaces Between Places," works by five Bay Area artists. Through Wed/2.

**Focus Gallery 2423 Polk**; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Landmark," photographs by Adair L. Oesterle (reception Thurs/10, 6-8pm). Through May 31.

**Haines 49 Geary**; 227-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Paintings by Max Cole. Through Sat/12.

**Headlands Center for the Arts 944 Fort Barry, Sausalito**; (415) 331-2787. Tues-Fri, 2-6pm; Sun, 1-5pm. Charcoal drawings by Fred Hayes. Through Thurs/3.

**Herbst International Exhibit Hall 385 Moraga**; 824-6521. Thurs, noon-8pm; Fri-Sun, noon-5pm. "Remembering the Holocaust," mixed-media paintings by Barbara Silo; "Visas for Life: The Righteous Diplomats," a historical photographic exhibition about Holocaust rescuers. Through Tues/15.

**Hosfelt Gallery 430 Clementina**; 495-5454. Tues-Sat, 11am-5:30pm. "Contemporary Figuration," "Figuration" is the theme among the 35 works in this multiartist, multidecade show, but not in the traditional sense: there's a conspicuous absence of human bodies. Some artists use a stand-in to suggest the human figure. Others hide or distort it, including Anthony Disenza, whose untitled film loop turns a few moments' footage of Jerry Springer's audience into an almost unrecognizable digital mess. Liliana Porter's *Disguise* (monkey) is two simple pen drawings of a couple of bunnies on two pieces of ordinary lined binder paper. The rabbits are identical except that the one on the right is hiding behind a small plastic gorilla mask glued to the page. The work's simplicity cuts to the chase; Porter states the show's essential "figural" dilemma (how much to show? how much to conceal?) without any need for custom electronics and high-tech photographic techniques. Through May 19. (Westbrook)

**International Institute of California/Korean Center, Inc. 1362 Post**; 441-1881. Daily, 9am-5pm. "Faces from North Korea: a Photo Exhibit," photographs of the people and sites of North Korea by Pilju Kim and Frank Hofmann. Through May 31.

**John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk**; (510) 649-0499. Mon-Fri, 11am-5pm. "LIVEwork," individual and collaborative works by Jennie Braman, Cindy Cleary, Judi Miller, and Arieel Mulvaney. Through Fri/11.

**Lair of the Minotaur Gallery 3316 26th St**; (510) 848-1747. By appt only. New work by Keith Bowdew (reception Fri/4, 7-10pm). Through Sun/6.

**Linc Real Art 1 Otis**; 503-1981. Thurs-Sat, noon-5pm (or by appt). "Dallendorf," new photographs by Albrecht Tubke. Through June 30.

**Logan Galleries California College of Arts and Crafts, 1111 Eighth St**; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Tracking," contemporary video works by various artists. In Sergio Prego's video installation "Tetsuo, bound to fail" the artist arranges up to 40 cameras around himself in an inward-facing circle, and

he jumps around while they shoot nearly simultaneous photos of his antics. He then transfers the stills to video, arranging them in rapid sequence so that the events of a single second seem to last a minute or more. More than any other work in the show, Prego's film subverts the traditional idea of "tracking" as a natural way to lead the viewer from here to there. Instead of offering a predictable, real-time progression of events, seen through the "eye" of a single camera, he splices together dozens of views of the same moment, ripping apart and reassembling the very idea of time as we know it. Through Sat/12. (Westbrook) "Plob," work by Karim Rashid. Through Sat/12.

**Luggage Store 1007 Market**; 255-5971. Wed-Sat, noon-5pm (or by appt). "Two Boys and a Girl," works by Mark Gonzales, Eamon Ore-Giron, and Gina Osterloh. Through Sat/5.

**Richard MacDonald 445A Sutter**; 263-5490. Mon-Thurs, 10am-6pm; Fri-Sat, 10am-9pm; Sun, 11am-5pm. Figurative bronze sculptures by Richard MacDonald. Through Mon/14.

**Michael Martin 251 Post**; 217-0700. Mon-Sat, 11am-5:30pm and by appt. "Shawn Smith Works of Leisure," works made from book pages, wax, and acrylic. Through Sat/5.

**Anthony Meier 3007 Jackson**; 351-1400. Tues-Fri, 11am-5pm. New work by Zoe Leonard. Through Fri/11.

**Meridian Gallery 545 Sutter**; 398-7229. Tues-Sat, 11am-5:30pm. "Enigmata," new works by Tim Whiten. Through Sat/5.

**Museum West Fine Art 170 Minna**; 546-1113. Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm. Works by Margaret Holman Fitzgerald (reception Thurs/3, 7-9pm). Through May 31.

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critic's choice: art

## Teresa Moore Through June 30, Rex Cafe

Scantily clad in fishnet stockings and delicate negligees, Teresa Moore's painted women aren't exactly dressed for public appearances, but they've made themselves at home anyway on the walls of the Rex Cafe. Moore has pored over her share of film noir and pulp fiction, and the gals she paints have that familiar combination of trashy and classy, reserved and provocative — the stereotypes of pulp covers from decades past. The blond bombshell in *Viva* wears her slip so low that the very tops of her nipples are showing. While her expression is demure, she straddles her dressing-room chair in a manner that's far from prudish.

The woman sitting alone at the bar in *Rendezvous* holds a martini glass of greenish liqueur that might be absinthe while she looks at us through her netted veil with an expression that's half come-on, half deadpan. Moore doesn't particularly enjoy painting men — there isn't a single one in this showing of her latest work — but she clearly loves to paint women, giving them large purple-red lips, unnaturally wispy fingers, long curvy necks, and eyes so huge that they are sometimes wider than the faces they adorn. But even though the women in her pictures are clearly feminine — all hips and busts and eyelashes — it's certainly not a vulnerable, little-girl kind of femininity. Moore's women are much more confident than that — self-possessed and secure in the power of their gaze. She also imbues them with an intensely realistic physical presence and a palpable sense of comfort with their own bodies. Curled up on the couch, lounging in a chair, or even hanging from a trapeze in *Limelight*, they are all as relaxed and dreamy as cats snoozing in the sun. Mon.-Tues., 5:30-10 p.m.; Wed.-Sat., 5:30-11 p.m.; Sat., 10 a.m.-11 p.m.; Sun., 10 a.m.-10 p.m., 2323 Polk, S.F. (415) 441-2244. (Lindsey Westbrook)



ALITH (2000). BY TERESA MOORE

**"Master Harold... and the boys"**  
by Athol Fugard  
directed by Laird Williamson  
May 4-June 3  
Geary Theater, San Francisco

corporate sponsor  
The San Francisco Bay Guardian

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2000-01 season  
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american conservatory theater  
carey perloff, artistic director heather kitchen, managing director



**Place Pigalle** 520 Hayes, 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am.  
"Codex," hieroglyphic work by Brandon McLane. Through Tues/8.  
**project rm** 49 Geary, Ste 440, 296-8405. Tues-Sat, 10:30am-5:30pm. Drawings and paintings by Mario Dalphra. Through May 19.  
**Rex Cafe** 2323 Polk; 441-2244. Mon-Tues, 5:30-10pm; Wed-Sat, 5:30-11pm; Sat, 10am-11pm; Sun, 10am-10pm. New paintings by Teresa Moore. Through June 30. See Critic's Choice.

**Thomas Reynolds Gallery** 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, 12-6pm. "A Place Called Home," photographs by Paul Kwiilecki. Through Sat/12.

**S.F. Arts Commission** In window, 155 Grove; 554-6080. 24 hours. "In Blue," an installation by Victor Ariel Chavez. Through Thurs/10.

**S.F. Art Institute** Walter and McBean Galleries, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm. "Live Forever," new work by Lee Bul. Lee Bul's latest project offers viewers an unlikely opportunity to belt out a tune in public. Her exhibition taps into an Asian pop staple as she transforms the gallery into a karaoke-plex of three sing-along video installations, with which she blurs the lines between art, entertainment, and public and private forms of emotional expression. Through May 19. (Helfand).

**San Francisco City Hall** 1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. Black-and-white photographs by 27 members of the Bay Area Photographers Collective. Through Sat/5. "Across an Ocean: Chinese Communities," photographs by Robert Welsh. Through June 17.

**SF Photography Center** 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm. "Unified States of Mind," portrait photography by Paul Sabo (reception Thurs/10, 7-9pm). Through May 31.

**San Francisco Women Artists Gallery** 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Flora and Fauna," all media exhibit (reception Thurs/10, 5:30-7:30pm). Through June 2.

**Andrea Schwartz** 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. Work by Gordon Huether. All the works in Huether's *Salvage Series* are made from found pieces of metal except one, *Salvage Series 3*, but you'd never know it wasn't as old as the rest. Mottled and aged-looking, a long ridge of bumps protrudes from its metal like a miniature mountain range. Looking carefully through some small punctures in the surface, you can barely see a few tiny pieces of dichroic glass, which reflect light so brilliantly that they look like Christmas-tree lights. Huether likes to turn his artworks into "treasure hunts," coaxing us to peer around, above, and underneath layers of glass and metal to find what's hidden there. But there are no concealed wires or switches — just some industrial refuse that Huether has ingeniously bent, cut, and bolted together into something lovely. Through May 25. (Westbrook)

**Marcel Sitcoske** 251 Post, 434-4804. Mon-Sat, 10am-6pm. Works by Rainer Cross. Through Sat/12.

**Oon Soker Contemporary Art** 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Dome," recent work by Alexander Gyenes (reception Thurs/3, 5-7pm). Through May 26.

**Southern Exposure** 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Prototypes for Spalanzani," mechanical sculpture by Pete Beeman. Through May 19.

**Takada** 251 Post, 956-5288. Tues-Sat, 11am-5pm. "Trans Lux," paintings by Dean Andrews (reception Sat/5, 3-5pm). Through June 2.

**39th Exposure Gallery and Studio** San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Call for hours. "Portraits: Photos by Mikhail Lemkhin" Through Thurs/3.

**381g** 381 Guerrero; 255-1821. Fri-Sun, noon-6pm. Works by Dale Dreilling, Jonathan Wayshak, and Chris Lindig. Through Sun/6.

**Triangle Gallery** 47 Kearny; 392-1686. Tues-Sat, 11am-5pm. Paintings by Max Hein. Through Sat/5.

**Velvet da Vinci** 508 Hayes; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. "Jewelry from Barcelona," a showcase of contemporary art metalsmithing (reception Fri/4, 6-8pm). Through May 31.

**Vorpai** 393 Grove; 397-9200. Tues-Sat, 11am-6pm. Mezzotints by Yozo Hamaguchi. Through Thurs/12.

**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. Call for hours. Paintings and works on paper by Raymond Saunders (reception Thurs/3, 5:30-7:30pm). Through May 26.

## Bay Area

**ACCI** 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Photography, Sculpture, Glass," a group exhibition of five Bay Area artists. Through Sat/12.

**Bedford Dean Leshner Regional Center for the Arts**, 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Irene Pijoan: A Mid-Career Retrospective, 1980-2000. Through June 17.

**Berkeley Art Center** 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Youth Arts Festival," art by kindergarten through eighth-grade students of the Berkeley Unified School District. Through Sat/12.

**Crucible** 1036 Ashby, Berk; (510) 843-5511. Mon-Sun, noon-6pm. "The Name of the Artist Is Meadowsweet Dairy," exhibit of work by a collaboration of four artists. Through Tues/15.

**Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. Prints and paintings by Gary Shaffer. Through Fri/11.

**Mussi Artworks Foundry and Gallery** 729 Heinz Ave, space 10, Berk; (510) 644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). "The Sands of Time," Arab/Muslim sculptures and ceramics. Through Sat/5.

**National Institute for Art and Disabilities** 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm and by appt. "Voices," books, prints, paintings, and sculpture (reception Thurs/10, 5-7pm). Through June 29.

**Oliver Art Center** California College of Arts and Crafts, 5212 Broadway, Oakl. (510) 653-8118. Mon-Sat, 11 am-5 pm (Wed, until 9 pm). "Pictures for Oakland," photographs by Anthony Hernandez. Through Sat/5.

**Lizabeth Oliveria Gallery** 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. New work by Justin Hunter (reception Sat/5, 6-9pm). Through May 26.

**Oscella Gallery** 4053 Harlan, Ste 305, Emeryville; (510) 658-1440. Hours by appt only. "Signs of Life," three photographic essays by Malcolm Lubliner and paintings by F. Michael Wells. Through Sat/5.

**Pacific Art League of Palo Alto** 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "The Road Less Traveled," landscapes by over 20 artists (reception Sat/5, 2-5pm). Through May 25.

"Still Life, Still Women," watercolors by Michalle Gavish (reception Sat/5, 3-6pm). Through May 31.

**Pusod** 1808 Fifth St, Berk; (510) 883-1808. Call for hours. "Unbroken Spirit: Muslim Filipinos in a Time of War," photographs by Rick Rocamora. Through Sat/5.

**Richmond Art Center** 2540 Barrett, Richmond; (510) 620-6772. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "Youth Vision: Annual Celebration of Young Artists," artwork by West Contra Costa Unified School District's students (reception Thurs/3, 6-7:30pm). Through May 16.

**Scotland Yard** 3135B Filbert, Oakl; (510) 547-8298. Call for appt. Works by Don Porcella, Fred Kling, and Christopher Goldman. Through Sun/13.

**21 Grand** 21 Grand, Oakl; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Problems," ceramic sculptures by Ben Hirschkooff and oil paintings by Adrienne Peterson. Through Sat/5.

**UC Berkeley Graduate School of Journalism Center for Photography**, UC Berkeley, 121 North Gate Hall, Hearst at Euclid, Berk; (510) 642-3383. Mon-Fri, 8am-7pm. "The Distance Between Us," photographs by Mimi Chakarova. Through Fri/4.

**Women's Cancer Resource Center Gallery** 3023 Shattuck, Berk; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. "Tropical Visions," images of Afro-Caribbean women in quilt tapestries, by Cherrymae Golston. Through May 28.

# stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

## theater

### Opening

**Cabaret Orpheum Theatre**, 1192 Market; 551-2000. \$35-76. Opens Tues/8, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. Through May 20. Andrea McArdle performs as Sally Bowles in this classic Kander and Ebb musical.

**Cloud 9** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25 (opening night \$35). Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Wed-Sat, 8pm (also Sun/13, May 27, and June 10, 2pm). Through June 30. Caryl Churchill's satire is set in 1880s British Africa, and explores the connection between colonial oppression and sexual oppression.

**For Colored Boys ... who have considered s-curly when the hot comb was enuf** Theatre Rhinoceros, 2926 16th St; 861-5079. \$12-25. Previews Thurs/3-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Wed-Sat, 8pm; Sun, 7pm (also Sun/13, May 20, and May 27, 3pm). Through June 2. See 8 Days a Week, page 58.

**Henry Miller in Brooklyn** Potrero Hill Neighborhood House, 953 De Haro; 289-6877. \$12-20. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm (May 18, no show); Sun, 7pm. Through May 20. Goat Hall Productions presents a musical play about Henry Miller, his wife, and her lover.

**'Master Harold' ... and the boys** American Conservatory Theater, Geary Theater, 415 Geary; 749-2228. \$15-61 (previews \$11-38). Previews Fri/4-Tues/8, 8pm. Opens Wed/9, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm; Tues/15, 7pm show replaces 8pm show); Sun, 2pm (also Sun/13, 7pm; Wed/9, May 23 no 2pm show; Sun/6, 7pm show replaces 2pm show). Through June 3. Directed by Laird Williamson, this production of Athol Fugard's drama is set in 1950s South Africa in which a white teenager is forced to deal with prejudice and injustice.

**Penthesilea** Studio 210, 3435 Cesar Chavez; 751-0439. \$10-15. Opens Sat/5, 8pm. Runs Fri-Sat, 8pm (also Sun/13, 7pm). Through Sat/26. In this production by Theater Rhubarb, directors Jeffrey and Mark Nishimura focus on the topic of male chauvinism in Western mythology in Heinrich von Kleist's play about the Trojan War.

**Snake in the Basement: The Prosecution of Rev. Bill Pruitt** The Marsh, 1062 Valencia; 826-5750. \$15-20. Opens Thurs/3, 8pm. Runs Thurs-Sun, 8pm. Through June 10. Local puppeteer Liebe Wetzel and her ensemble, Lunatique Fantastique, present a puppet play (opening again after premiering last year) that tackles an unlikely topic: a recent case in which several women brought charges of sexual molestation against a Dallas minister.

Other than a bit of narration and song, the show is nearly wordless, portraying an archetypal tale of a man of god being tempted by the devils of his own nature, abusing the bodies and souls of women in his church, and ultimately being called to answer for his crimes. But that synopsis doesn't begin to account for the often remarkable power of the images Wetzel and her company evoke, or the density of the associations they weave with the simplest of means. (Rosenstein)

**Ongoing**  
**Apertura Modotti** Brava Theater Center, 2789 24th St, 392-4400. \$20-28. Wed-Sat, 8pm; Sun, 3pm. Through May 20. Tina Modotti has gradually emerged from the shadow of photographer Edward Weston to be acknowledged as a fascinating figure in her own right, not just a gifted artist but a fervent revolutionary. Ellen Gavin's long-awaited play about her, however, is a deep disappointment: a superficial pageant that skims the high points of Modotti's life while illuminating precious little about the woman herself.

Gavin gives us the facts schematically dramatized, but the play has no focus or point of view: its sharpest scenes are two brief interludes with contemporary characters who share an obsession with Modotti. Director Amy Mueller tries hard for a cinematic flow that never got flowing on a clunky opening night, although Daniel Gamber's sharp projections add considerable visual flair. Arianna Ortiz fails to make much impression in the central role, and between spotty projection and some execrable international accents, it's tough to appreciate the rest of the cast. Still, Celia Shuman, Roberto Robinson, and Carla

Pantoja manage some bright moments in multiple roles. (Rosenstein)

**Bouncers** Edinburgh Castle Pub, 950 Geary; 522-9621. \$10. Fri-Sun, 8pm. Through May 17. Claudio Aronica directs John Godber's comedy about British nightclub bouncers.

**Dimly Perceived Threats to the System** Exit Theatre, 156 Eddy; 440-4913. \$12-17. Fri-Sat, 8pm. Through May 26. Jon Klein's black comedy focuses on a dysfunctional family on the verge of cracking.

**Dirty Blonde** Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Through June 17. On its surface, Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years.

Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

**Don't Make Me Look Too Psychotic** Bannam Place Theater, 50A Bannam; 986-4607. Through May 12: Sat, 3pm, \$15. Starting May 17: Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

**Finding the Sun and Life under Water** Exit Theatre, 156 Eddy; 285-4319. \$15. Fri-Sat, 8pm. Through May 26. Beaches are elemental places, inspiring contemplation of the Big Questions, but that's only one unifying thread in this double bill of one acts. Richard Greenberg's *Life under Water* and Edward Albee's *Finding the Sun* combine into an elegant fugue of acid wit, fractured families, tangled sexual webs, madness, joy, and the fragility of life. Greg Land's direction of Greenberg's play has almost no visual sense and gets off to a shaky start, but eventually the excellent material and strong performances by Gillian Brecker and David Cramer take hold. Director Susannah Martin does much stronger work on Albee's play, and Paula Barish and Zac Jaffee turn in fine performances. The evening gets long and never quite achieves the spell it means to cast. But it shines a welcome light on a woefully underappreciated playwright (Greenberg) and an unfairly neglected play (Albee's), and their thoughtful combination makes for another intelligent offering from Paducah Mining Co. (Rosenstein)

**Hotel Angulo** Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs, pay what you can). Thurs-Sun, 8pm (also Mon/14, 8pm). Through Mon/14. Set on the mean streets of the Mission District, Luis Saguar's play delves into the world of drug addicts and dealers: the aspirations and dashed hopes, the violence and despair, the unexpected kindnesses and friendships. It's all here, but unfortunately we've heard most of it before. Saguar has an ear for the Mission's specific dialects and humor, and his approach is deeply compassionate, but his tone is often painfully earnest, and many of the characters and situations are rife with cliché. The problems only get compounded by some fervently overwritten explanatory arias for each character, particularly for Paul Santiago as a presiding spirit. Director Margo Hall keeps the energy moving, and some great actors make the most of what they've got, particularly Wilma Bonet, Michael Torres, and the splendid Rhonnie Washington, who could make the phone book sing. (Rosenstein)

Continued on page 86

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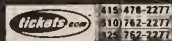
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stage

**calendar**

theater, dance, spoken word,  
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**Theater**

From page 85

**It Could Have Been a Wonderful Life** *Bannam Place Theater, 50A Bannam Place; 986-4607. \$15-18. Thurs-Sat, 8pm; Sun, 3pm. Through Sat/12.* In this comedy by Fred Raker a former stand-up comedian finds himself working at a local public television station in Syracuse, New York, and questioning what it means to be successful.

**Killing My Lobster Breaks the Bank** *Noh Space, 2840 Mariposa; 267-0642. www.ticketweb.com. \$10-15. Thurs-Sun, 8pm. Through Sun/13.* Comedy troupe Killing My Lobster's latest show takes on greed, the economy, and cold hard cash.

**Life during Wartime** *Il Teatro 450, 449 Powell, Third fl; 433-1172. \$15-20. Fri-Sat, 8pm; Sun, 7pm. Through Sat/12.* In Keith Reddin's dark comedy, a home-security salesman taps into the fears of his suburban clients to peddle his product.

**Mapping the Box** *The Next Stage, 1620 Gough; 673-0304, ext. 3. \$12-20. Fri-Sat, 8pm. Through May 26.* Combined Art Form Entertainment presents a multimedia show that compiles work by Ursula K. Le Guin and Bay Area playwrights.

**The P.A. Cooley Show** *Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. Thurs-Sat, 8:30pm; Sun, 8pm. Through Sun/13.* In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.

**Rancho Grande** *Thick House, 1695 18th St; 401-8081. \$10-20. Thurs-Sun, 8pm. Through Sun/13.* In the desert dreamscape of the American southwest, Mamie (Kathleen Hirai) is roaring into adolescence while contending with a lonely disciplinarian mother (Bonnie Akimoto), a largely absent father (Michael Edo Keane), an irritating brother (Wayne Lee), and the mixed-up mythologies of West and East haunting her hormonally charged brain. The adventures of a Chinese American cowgirl sound like a tantalizing theatrical proposition, but other than a few flashes of multicultural wit, Eugenie Chan's overwritten and underdigested mélange turns out to be simply a disappointing mess. Hirai's spunky, bell-voiced Mamie and Elizabeth Mead's playful surrealist set are the best things about this otherwise graceless production. First-rate talents such as Akimoto and Esperanza Catubig go largely wasted here, and aside from some creative movement flourishes, Tony Kelly's loping direction is a long way from his best work. (Rosenstein)

**Reconciled in the Book of Secrets (or How to Find Romania)** *A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50. Thurs/3-Sat/5, 8pm; Sun/6, 2 and 7pm. After spending 30 years retelling the myths and legends of other cultures, world-renowned storyteller Laura Simms has fashioned her own tale from the cloth of personal history. A collaboration with A Traveling Jewish Theatre founder Naomi*

Newman, Simms's engrossing one-person show ingeniously blends myth and memory in her account of growing up in a Jewish neighborhood in postwar Brooklyn and her adult search for a personal connection to the traditions of her family. With humor and an affecting earnestness, her journey to a physical and spiritual place called Romania achieves a kind of universal significance that mirrors the wisdom and simple beauty of the "Sage's Journey," one of Scheherazade's tales. Director Newman's light but sure hand ensures that the theatrical venue, with staging limited to a few choice effects designed by Richard Olmsted, perfectly complements the evocative force of the storyteller's solitary voice. (Avila)

**Saturday Night Fever — The Musical** *Orpheum Theatre, 1192 Market; 512-7770. \$32-73. Wed/2-Sat/5, 8pm (also Wed and Sat, 2pm); Sun/6, 2pm.* More than anything else, a Broadway version of John Badham's film is an excuse for the resurrection of Bee Gees songs and flamboyant disco choreography. Thanks to director-choreographer Arlene Phillips and conductor Martyn Axe, this touring production delivers. Tony Manero (Richard H. Blake) and Stephanie Mangano (Jeanine Meyers) wrestle their way through the dialogue but come alive on the impressive set of the Odyssey 2001 dance floor. Blake, who has the biggest boogie shoes to fill, does a particularly admirable job. (Avila)

**Silence** *Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$15-30. Wed-Sat, 8:30pm; Sun, 2:30pm. Through Sun/13.* Moira Buffini's play about gender, identity, and class, now making its U.S. premiere at the Magic Theatre, looks back to the anxieties of Y1K: In the year 1000, Ymma (Nina Gold), princess of Normandy, is forced into marriage with the 14-year-old Cumbrian leader, Silence (Rachel Black). Raised as a boy, Silence is shocked to discover on his wedding night that he is actually a girl, and Ymma, who at first vehemently resisted the match, now revels in the power this secret can give them both. Buffini takes a refreshingly irreverent tone that, while veering occasionally into Monty Python territory, makes much of this historical speculation into great fun. The play is too long, and the second act fails to live up to the promise of the first, but Buffini has a gift for witty characterization and dramatic poetry that underscores the humanity inside the social issues she tackles. (Rosenstein)

**Water Buffalo** *Phoenix II Theatre, 653 Geary; (510) 444-7063. \$15. Fri-Sat, 8pm; Sun, 7pm. Through May 19.* Bay Stage presents Jonathan Whittle-Utter's play about a troubled marriage.

**Bay Area**

**Big Love** *Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Wed, Sun, 7pm (also Sun, 2pm); Thurs, Sat, Tues, 8pm (also Thurs, Sat, 2pm). See [www.berkeleyrep.org](http://www.berkeleyrep.org) for rest of schedule through June 10. See "Big Fun," page 49.*

**Floyd Collins** *Mountain View Center for the Performing Arts, Castro and Mercy, Mountain View; (650) 903-6000. \$20-38. Wed/2-Sat/5, 8pm; Sun/6, 2pm.* Since its premiere in 1994, this collaboration by composer and lyricist Adam Guettel and book writer and co-lyricist Tina Landau has become recognized as perhaps the seminal music-theater work of its generation. *Floyd Collins*, based on the story of a Kentucky cave entrepreneur who got stuck in the cavern of his dreams in 1925, certainly wins the prize for least likely subject matter for a musical. Guettel's score is an entrancing blend of bluegrass, folk, country, rock, and Broadway, and he and Landau seamlessly integrate with each other to create a tremendously rich and touching evening. Even more, they map out a distinctive and adept post-Sondheim territory for the American musical. It's a thrilling achievement, and although Robert Kelley's production lacks the polish and hypnotic visual clarity of Landau's original direction, bravo to TheatreWorks for giving this great contemporary musical its long overdue Bay Area premiere. (Rosenstein)

**The Glass Tear and Slings and Arrows: Love Stories from Shakespearean La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 655-0813. \$10. Thurs/3-Sat/5, 7pm. The Shotgun Players present two contemporary plays performed by the actors of Black Box Productions.**

**Hedda Gabler** *Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30. Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sun/13.* Jon Robin Baitz's acclaimed new adaptation of Henrik Ibsen's classic play takes a bow in Berkeley. Baitz updates and Americanizes much of the language, stripping away its euphemism and formality. But although other productions of this version (one of which may find its way to Broadway next season) have matched Baitz's ambitions with a refreshing new understanding of the characters, this Aurora Theatre Company presentation seems stuck in fairly one-note, conventional interpretations. Stacy Ross would seem a natural for the titanic title role, but her work is a disappointment; tightly constrained in the lovely armor of Anna Oliver's period gowns, she does little more than rattle the cage bars in the most premeditated way. Under Loy Arcenas's unimaginative direction everyone seems to be dutifully hitting their subtextual marks. But this is essentially a *Hedda* we've seen many times before, more a 19th-century melodrama than a 21st-century tragedy. (Rosenstein)

**The Oresteia, Part One** *Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Fri/4-Sat/5, 6pm; Sun/6, 1pm.* Berkeley Rep is boldly opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian gloom,

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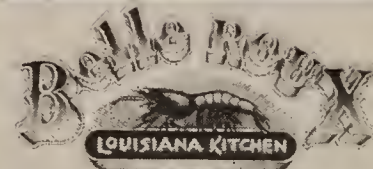


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# stage calendar

its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Eagles's translation preserves his aniguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Their overall aim is clearly toward immediacy and humanity, yet the result often feels studied and ponderous. (Rosenstein)

◆ **The Oresteia, Part Two** *Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Fri/4-Sat/5, 6pm; Sun/6, 1pm. Berkeley Rep unveils *The Libation Bearers* and *The Eumenides*, the second half of Aeschylus's *Oresteia* trilogy. Where the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in on-stage action, depicting Orestes' revenge on his murdering mother and his being hounded by the Furies. It's the trilogy's unique development from dark barbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps to give Part Two an affecting resonance that Part One lacked. The evening's triumphal ending gets laid on thick; Taccone and Wadsworth try hard to deliver a pure post-ironic moment that doesn't quite convince. But Aeschylus' revolutionary, complex vision of the future auspiciously dedicates the company's new theater. (Rosenstein)*

## dance

◆ **(f)Roots of the Blood Orange Tree** *SonArts Cultural Center, 934 Brannan; 415-8831. Sat, 8pm; Sun, 2pm. \$12. See 8 Days a Week, page 58.*  
◆ **Harsanari Indonesian Dance Company** *ODC Theater, 3153 17th St; 863-9834. Sun, 2 and 5pm. \$10-15. The company performs in Kembung Parahyangan, an evening of dances from Sunda (West Java) such as jaipongan and betawai, which blend martial arts, classical court dances, and folk styles.*

**Melanie LaPatin and Tony Meredith** *Metronome Ballroom, 1830 17th St; 252-9000. Fri, 10:30pm. \$30-35. "America's Best Loved Couple" (and three-time champions of PBS's *Championship Ballroom Dancing*) performs as part of Metronome's 10th Anniversary Gala Celebration. Also appearing are Tom Slater with Robert Moses' Kin dancer Tianne Frias. **Stephen Pelton Dance Theater** *Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. Having toured *Animal Acts*, his intriguing and at times brilliant evening-length work, in 1999-2000, Pelton is back at work in San Francisco. Get up close and personal with phase one of his latest project at the intimate and engaging Jon Sims Center.**

◆ **Deborah Slater Dance Theater** *Dance Mission Theater, 3316 24th St; 826-4441. Thurs-Sat, 8pm. \$15. Through Sat/12. In collaboration with director Jim Cave, lighting designer Elaine Buckholtz, composer David Allen Jr., and a group of talented performers, Slater presents *The Sleepwatchers*, an evening-length dance-theater interpretation of the writings of sleep specialist Dr. William Dement.*

◆ **Smuin Ballets/SF** *Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$20-30. Official opening May 9. Through May 20. The company's preview performance schedule kicks off with the world premiere of Smuin's full-length ballet *Dancin'* with Gershwin. **'Thumbnail Festival'** *Venue 9, 252 Ninth St; 289-2000. Thurs-Sun, 8pm. \$15. Through Sun/20. See 8 Days a Week, page 58.*  
◆ **Lea Wolf** *ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$15. Much and deservedly lauded choreographer Lea Wolf presents "Diving Up," an evening of dances featuring guest artists Kristin Hollinsworth and Mark DeChi-azza of Susan Marshall and Company in New York, and Oakland-based choreographer Randee Pauve. Wolf alone bangs out three premieres. *Dreaming of the Day I Drown* features dancers Trey Knight, Heidi Schweiker, and Angelina Vasile and a score by Ilyas Illiyi; Hollinsworth and DeChi-azza appear in *Under-***

*Continued on page 88*

## critic's choice: stage

### Merce Cunningham Dance Company

Fri/4-Sat/5, Zellerbach Hall

If you missed *Biped* in 1999, cancel everything and go now. The work is one of Merce Cunningham's most luminously exquisite creations — rarely, if ever, has technology been used to such poetic ends. The piece uses a process called motion capture, in which sensors on dancers' bodies transmit movement information to a computer. The "ghost" images are then projected onto a screen, where they play with the live performers, partnering, dwarfing, and obliterating them. When you see the piece, it's almost impossible to believe that Gavin Bryar's lush score was created independent of the choreography. Also in this program is an earlier masterpiece, *Rainforest* (1968), in which Andy Warhol's Mylar cloud pillows — pristine, shiny, minimal, and pure — perfectly complement Cunningham's choreography. The music for *Rainforest* is by David Tudor. *Biped* and *Rainforest* had their original world premieres in Berkeley; for this performance the pieces will be shown on different evenings. Also included are the recently premiered *Way Station* (2001), with music by Takehisa Kosugi, and the 1995 *Windows*, with music by Emanuel Dimas de Melo Pimenta. *Way Station* and *Biped* Fri., 8 p.m.; *Way Station*, *Windows*, and *Rainforest* Sat., 8 p.m., UC Berkeley, Bancroft at Telegraph, Berk. \$20-\$42. (510) 642-9988. (Rita Felciano)



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## Dance

From page 87

tow, and classical and idiosyncratic movement vocabularies take charge in *Heaven Is a Place*, performed by Maria J. Ross. Paufer offers an preview excerpt of *BloodTongueSeverTatter-Rend*, and Hollinsworth and DeChiazza present the duet *Without*. (Belmar)

**Zachol Dance Theatre's Arts Education Program** Theater Artaud, 450 Florida; 822-6744. Thurs, 7pm. \$1-50. ZDT and California Arts Council artists in residence Shakiri and Jo Kreiter present *Turn It Around: Dances for Turning Conflicts into Peace*, a product of the ZDT program that teaches free aerial and contemporary dance classes to youth aged 7 to 17 in Bayview-Hunters Point. Dance, theater, song, aerial work, and suspension are the elements that combine to examine conflict and violence that take place in the street, at school, and at home, and to offer solutions. (Belmar)

## Bay Area

**Merce Cunningham Dance Company** Zellerbach Hall, UC Berkeley; Bancroft Way at Telegraph, Berk; (510) 642-9988. Fri-Sat, 8pm. \$20-42. See Critic's Choice.

**Diablo Ballet** Dean Leshner Regional Center for the Arts, 1601 Civic Dr, Walnut Creek; (925) 943-7469. Fri-Sat, 8pm. \$30-35. For its season finale the company performs *Leather and Lace*, a world premiere by Limón dancer Gary Masters; a new abstract classical ballet by Marina Eglevsky; Viktor Kabanayev's *Air*, set to a Bach piece by the same name, with movement inspired by Martha Graham; and Nikolai Kabanayev's rock ballet *The Groove* (1997).

**Gamelan Sekar Jaya** Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Sat, 8pm; Sun, 2pm. \$5-16. The 45-member ensemble presents two concerts of music and dance from Bali and features resident artists musician I Made Subandi and dancer Ni Ketut Arni. Traditional pieces as well as two contemporary collaborative works are performed, including dance excerpts from *Kawit Legong*, *Prince Karna's Dream*, and a musical excerpt from the film score to the 1935 silent film *Legong*. *Dance of the Virgins* with members of the Club Foot Orchestra (Saturday only).

## performance

**'BodyCartography Project'** *Sutro Baths, Geary at Point Lobos*; (510) 698-2039 ext 1520. Sun, 6pm. Free. The BodyCartography ensemble presents a site-specific movement and dance performance.

**'Clit on a Hot Tin Roof'** Jon Sims Center for the Arts, 1519 Mission; 554-0402. Sat, 8pm. \$5-10. Holly Hughes presents a performative talk on politics, sexuality, performance, and playwriting.

**'Escapade 2001'** Victoria Theatre, 2961 16th St; 863-7576. Fri-Sat, 8pm; Sun, 3pm. \$28-35. Through June 10. Choreographer and director James DuBeq presents his Las Vegas-style variety revue.

**'Fisherman's Famous San Francisco Burlesque'** Swedish American Hall, 2174 Market; 401-1152. Fri-Sat, 8:30pm. \$25. The Cantankerous Lollies, the Velvet Hammer, and the Devil-ettes perform at this steamy striptease event.

**'The Goddess Is Coming'** Cafe du Nord, 267-5988. Tues, 8pm. \$12. Through Wed/16. The Goddess Perlman returns with her bawdy comical cabaret.

**Lainie Kazan** Plush Room, York Hotel, 940 Sutter; 885-2800. Tues, 8pm. \$30. Through May 20. Award-winning stage performer Lainie Kazan appears in her solo cabaret.

**'Le'o: Pacific Islander Voices on the Rise'** SomArts Cultural Center, 934 Brannan; 440-5545. Fri, 8pm. \$12. The Asian American Theater Company and the Asian Pacific Islander Cultural Center present an evening of performances by Pacific Islanders, including Rena Owen, John Tunoi Saulloa, and the Mahina Movement.

**'The Lesson'** Phoenix Theatre, 653 Geary; 824-2204. Sat, 8pm; Sun, 7:30pm. \$10. Kristi Scott directs this classic absurdist play by Eugene Ionesco about being overcome and overcoming totalitarian authority.

**'Manifest: The Battle of Intergalactic Faces'** New College Theater, 777 Valencia; 285-5275. Fri-Sat, 8pm. \$5-15. Emily Ehrlich Inget directs this comedy by Serene Zloof about a child who is turned into a "virtual action figure" by SuperBeing Media Producers.

**'Viva Variety XVI, The Second Anniversary Show'** Theatre Rhinoceros, 2926 16th St; 863-0741. Tues, 8pm. \$20. This benefit variety

show for the GLBT Historical Society features performances by comedians, magicians, puppeteers, singers, and more.

**'Young California Writers Project'** Magic Theatre, Northside, Fort Mason Center, Bldg D, Marina at Buchanan; 441-8822. Mon, 7:30pm. Free. This performance is of new plays by the students of Balboa High School.

## Bay Area

**'The Far Side of the Moon'** Zellerbach Playhouse, UC Berkeley, Bancroft at Dana, Berk; (510) 642-9988. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 3pm. \$30-46. In this theatrical production by Robert Lepage a man grapples to find his place in the world.

**'We Are Us'** YWCA of Oakland, 1515 Webster; (415) 861-8208. Fri, 8pm. Free. The L.I.F.E. Theatre Project presents poetry, spoken word, dance, and music by students of its theater workshops.

**'Wing It!'** First Congregational Church of Berkeley, 2345 Channing, Berk; (510) 814-9584. Fri-Sat, 8pm. \$10. Wing It! Performance Ensemble presents stories, songs, and dances.

## comedy

**Brainwash Cafe and Laundromat** 1122 Folsom; 861-3663. Thurs, 8pm: Allen Cohen, Anna Wolfe, free.

**Cobb's Comedy Club** 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Greg Behrendt, Sabrina Matthews, and Darrick Richardson, \$10-15.

**Double Play Bar and Grill** 2401 16th; 643-8118. Fri, 8:30pm: Hyena Comedy Showcase, \$5.

**The Marsh** 1062 Valencia; 826-5759. Fri, 10pm: Sketch comedy, \$7. Sat, 9pm: stand-up comedy open mic, \$7. Sat, 10pm: The Mock All-Star Comedian Showcase, \$7.

**The Odeon** 3223 Mission; 550-6994. Sat, 9pm: Cinco de Mayo show featuring the Bronx, Attaboy, Burke, and Frank Chu, \$4.

**One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.

**Piaf's** 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Cheril Vendetti and featuring Tracey Rose, Bridget Schwartz, and others, \$5.

**Rasselas** 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

**Sea Biscuit** 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy, with hosts Tony Sparks and Tom Smith, free.

**Tongue and Groove** 2513 Van Ness; 565-5955. Sat, 8:30pm: Comic Fusion, featuring Johnny Steele, Bruce Cherry, Jeff Kreiser, John Hoogasian, Rob Cantrell, Jeremy Beth Michaels, and Kasper Hauser, \$7-10.

## spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

**Wednesday:** Brainwash Cafe 1122 Folsom; 864-3842. Spoken Word Salon with Diamond Dave Whitaker, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Writer-scops Poet-Teacher Reading," 7:30pm, \$2 donation. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Cafe Poetry, featuring Youth Speaks and followed by open mic, 7:30pm, \$2.

**Thursday:** Black Dot Cafe 2330 International, Oak; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. Garden House Café 3117 Clement; 668-1640. Open mic, 8pm, free. Modern Times Bookstore 888 Valencia; 282-9246. Poetry reading by Nick Flynn, 7:30pm, free. SomArts Cultural Center 934 Brannan; 863-1414. William Wong reads from his new book, *Yellow Journalist*, 7:30pm, free. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry Slam with Charles Ellik, 8:30pm, \$5. UC Berkeley Doe Library Morrison Room, UC Berkeley, Berk; (510) 642-0137. Student reading, hosted by Robert Hass, 12:10-12:50pm, free.

**Friday:** Escape from New York Pizza 333 Bush; 421-0700. Poetry reading featuring Geri Di-giorno and David Alpaugh to benefit the Women's Building, 7:30pm, \$5.

**Saturday:** McDonald's Bookshop 48 Turk; 673-2235. Poetry reading with Ari Lurie and Itzhak, 1pm, free.

**Sunday:** Buzz 9 Cafe 139 Eighth St; 255-8783. "Birth of Venus," poetry open mic, 7pm, \$5. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry reading by contributors to *Intimate Kisses: The Poetry of Sexual Pleasure*, a new anthology of erotic poems, 7:30pm, \$2 donation. Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," 8pm, free.

**Monday:** Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jeanne Powell and featuring Don Altadena, 7:30pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free.

**Tuesday:** The Beaneary 2925 College, Berk; (510) 549-9093. Spoken word readings followed by open mic, 7pm, free. North Beach Branch Library 2000 Mason; 557-4277. Poetry reading with Kush, 7pm, free. Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free.

Park. For tickets call (510) 601-8923; for more information call (415) 931-FILM or visit [www.sffs.org](http://www.sffs.org). All times are p.m. unless otherwise indicated. For commentary go to [www.sfbg.com](http://www.sfbg.com).

## Wed/2

**Kabuki** The Natural History of the Chicken 10a. *The Endurance*: Shackleton's Legendary Antarctic Expedition 12:30. *The Babilée Mystery* 3:30. *Brother* 3:45. *Wild Blue*: Notes for Several Voices 4:30. "Digital Hollywood North" seminar 6. *The Harem of Mme. Osmane* 6:30. *Peppermint Candy* 6:45. *The Endurance*: Shackleton's Legendary Antarctic Expedition 7. *Gaea Girls* 7. *73 Model* 9:15. *Stanley Kubrick: A Life in Pictures* 9:30. *Such Is Life* 9:45. "Shorts in a Feature Length World" 10.

**New PFA Theater** The Natural History of the Chicken 7. Platform 9. **Park** Code Unknown 7. *Without a Trace* 9:45.

## Thurs/3

**Kabuki** The State I Am In 10a. "Youth or Consequences" 1. *Stanley Kubrick: A Life in Pictures* 3:30. *Such Is Life* 3:30. *Peppermint Candy* 4. *Samia* 7:15. *Orouët's Way* 8:30.

**New PFA Theater** Daresalam 7. *Virgin Stripped Bare* by Her Bachelors 9:15. **Palace of Fine Arts** The Claim 7.

## Opening

◀ **The Circle** See "Circle of Strife," page 46. (1:31) *Opera Plaza, Rafael, Shattuck*. **The Claim** Michael Winterbottom ventures into epic western territory with this gold rush tale, and he emerges with an inferior *McCabe* and *Mrs. Miller* — a film that interconnects characters à la Altman but replaces *McCabe*'s low-key comic fatalism with grandiose solemnity. At the center of the Thomas Hardy-influenced plot is Daniel Dillon (Peter Mullan), a successful prospector whose past actions catch up with him when he finds himself surrounded by people with emotional and financial claims on his life. Sarah Polley once again embodies virtue, Milla Jovovich (less irritating than usual) sings a few torch songs, Wes Bentley gets to grow a beard, and Nastassja Kinski spends most of her screen time coughing up blood. But even flaming horses can't save *The Claim* from a chilly sense of self-importance. (2:00) *Shattuck*. (Huston)

◀ **Eureka** See "Survivor Island," page 48. (3:37) *Lumiere*.

**Light Keeps Me Company** See "Light and Dark," page 46. (1:20) *Rafael*. **The Mummy Returns** This time, it's personal. (2:01) *Alexandria, Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Shattuck*.

**Pavilion of Women** In pre-Mao China even privileged women were essentially chattel. The admirable Madame Wu (Luo Yan) feels terribly trapped in her marriage and purchases a peasant girl (Yi Ding) as a concubine for her husband. (An act of kindness, by the way.) The older woman then falls in love with an American missionary priest (Willem Dafoe). While *Pavilion of Women* seems to imply that only an "enlightened" Western male can truly "liberate" an Asian female, director Yim Ho and star Luo (who also produced and adapted the film) still clearly hold great regard for the Pearl S. Buck novel on which the film was based. Though *Pavilion of Women* plods at times (and a big love scene provoked some titters in the audience), the courage of the women portrayed here cannot be dismissed. (1:59) *Galaxy, UA Berkeley*. (Mead)

◀ **The Price of Milk** See Movie Clock. (1:27) *Lumiere*.  
◀ **Tributary** See Critic's Choice. *Artists' Television Access*.

## Ongoing

**The Adventures of Joe Dirt** David Spade (who also cowrote the screenplay) plays a

Continued on page 92

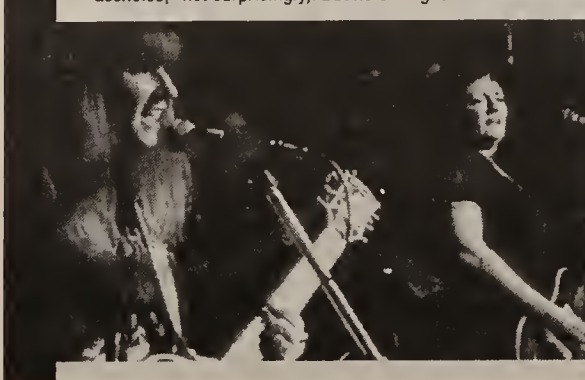
## 'Tributary'

Sat/5, Artists' Television Access

Before rock music officially became Art it was seldom confused with originality or creative expression. Covering the hits of the day wasn't just OK for fledgling (or even successful) bands, it was pretty much expected. After *Sgt. Pepper's*, however, such imitation was scorned as strictly the terrain of musical bottom feeders — though that didn't make cover bands any less popular on the grassroots circuit. Russ Forster, the man behind the retro-technology zine *8-Track Mind* and the same-themed feature *So Wrong They're Right*, gets down with another dinosauric medium that refuses to die in this new documentary. *Tributary* is a casual survey of, yep, tribute bands, those bastard progeny who leech off their inspirational icons' legacy. Hey, it's a living: a point of no small emphasis here, as many musicians confess they've made more money playing/looking/acting like their heroes than they ever did performing original material. You won't be surprised at the acts that most often suffer this sincerest form of flattery: There are hella plenty Kisses, Led Zepps, Rolling Stones, Judas Priests, Black Sabbath, Hendrixes, AC/DCs (including one band that's been doing this since 1983), and so on, all playing the kind of teenage headbangery that's just as satisfying on Memorex after a few beers 'n' tokes as it is live. More surprising is Aces High, the Kiss outfit comprised entirely of Ace Frehley wannabes in full makeup; the Mötley Crüe-alikes in fright wigs who only play tracks from *Too Fast for Love* (in LP order, yet); plus the Brothers E., two tons 'o' fun that reincarnate Elvis at his belt-size greatest. Likewise on the high-concept end are units paying trib to the Dead Boys, Captain Beefheart, Guided by Voices (not the most stage-personality-riddled act, needless to say) — even Herb Alpert and the Tijuana Brass. Some of them are surprisingly really good, in terms of stage charisma, sound, or elaborate showmanship. With others, well, guess you had to be there. Forster confesses he went into this subculture expecting it to be funny-pathetic (and confirms that Jim Morrison would-bes are invariably "assholes," not surprisingly). But he emerged with a bemused respect for these "evangelists" for other people's

music, as well as their Bic-flicking audiences. Sometimes the way in which imitation imitates life is eerie: for instance, Gene Simmons manqués claim they bag nonstop "groupie" chicks just like the tonguemeister himself. "In these troubled cultural times, everything is equal," one musician opines, and indeed you would be hard-pressed to place, say, Eden's Crush higher on the evolutionary scale than Portland's Runaways-loving Cherry Bomb. At least the latter *know* they're Xeroxes, and love it. At this Other Cinema screening, Forster will also present the short "Snapshot Olympia" and plans to close the show with his own "live Carly Simon homage." See *Rep Clock* for show times. (Dennis Harvey)

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## film calendar

### Ongoing

From page 88

mullet-wearin', Lynyrd Skynyrd-listenin' janitor looking for the parents who abandoned him. While *Joe Dirt* shamelessly mocks white-trash culture, Spade is also saddled with making his walking-punch line character a sympathetic figure.

Watching Spade negotiate this feat is the most compelling thing about this film, and Joe Dirt, with his goofy heart of gold and homespun philosophy ("Life's a garden. Dig it!"), is oddly endearing. If Spade had abandoned all restraint, this might have been a really funny picture. (1:26) Colma, Metreon. (Mead)

**All Access** The eight-story Imax screen just magnifies the mediocrity of this rather boring "behind the scenes" glimpse at a corporate mega-concert. *All Access* features such stars as Sting, George Clinton, Mary J. Blige, Kid Rock, Sheryl Crow, B.B. King, the Roots, Trey Anastasio, Macy Gray, Carlos Santana, Rob Thomas, Al Green, Dave Matthews Band, and Moby, but most of the performances never generate any real excitement. The few notable moments come courtesy of Algerian rai singer Cheb Mami; Green, as he sings "Take Me to the River"; and the magnificently freaky Clinton. Director Martyn Atkins almost seems afraid of the possibilities the Imax format offers. Had he featured more challenging artists, used less conventional techniques, and pumped up the volume as big as the images looming on the screen, *All Access* might have been able to blow away the audience. (1:05) Metreon Imax. (Mead)

**Along Came a Spider** This sequel to second-tier serial thriller *Kiss the Girls* may not technically be about a killer (the villain is only a deranged kidnapper), but the key genre conventions are all there: evil genius teases the authorities with cryptic clues, law enforcement officers run down dimly lit halls with flashlights swingin', and Morgan Freeman (of course) wears rumpled overcoats and spouts platitudes with the utmost gravity. One of the more ridiculous films to spring from the post-*Se7en* renaissance, *Spider* quickly establishes itself with deliciously overcooked prose (Freeman is described as "a damaged cop ... who's carrying a lot of heavy baggage!") and the biggest expositional-line quota per scene imaginable. Even with a cheap third-act surprise, the only web this *Spider* is spinning is one of reheated lunatic fringe leftovers. (1:44) Century Plaza, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA Berkeley. (Fear)

**Amores perros** In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. Each man kills the thing he loves until all that's left is a man and a dog, both driven to kill by love, and a barren urban plain that leads into a gray sky. Stylistically, *Amores perros* rifles through multiple tactics of Mexican film and video history: social realism, *telenovela* melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and music video. Taken as a whole, *Amores* feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) Act I and II, Bridge, Century Plaza. (Josh Kun)

**Baise-moi** Include hard-core sex in your film, and you have pornography. Add some guns to the mix, and, in America, you've got art, or at least art house. While you may be pleasantly surprised by just what orifices those guns penetrate in this French shocker, you may not be so pleasantly surprised by a



plot that adds little to the revolutionary but retro *Thelma and Louise*-style road-rage adventure canon. It begins with the expected defiled woman blast-off but doesn't take long to get exponentially more hot and very much more bothered. These women, two actors culled from the porn docu-drama world, meet in a train station after hitting rock bottom. But they aren't just on a crime spree, killing innocent (and not so innocent) men and women — they're on a shopping spree as well: there seems to be no limit to their supply of fishnet stockings to tear at the crotch with each encounter. Americans aren't used to seeing so many erect penises in their art films, and neither, apparently, are the French. *Baise-moi* (Fuck me) comes complete with controversy for distributor satisfaction: it was *haunted* in France, if you can believe it. Though *Baise-moi*'s soundtrack is state of the art, its proud low-tech video look *très* 2001, its intent to highlight female pleasure admirable, and its jokes on men fairly great, in the final analysis, it's just too Frederick's of Hollywood to bear. (1:16) *Roxie*. (Gerhard)

• **Before Night Falls** Julian Schnabel transcends the biopic genre and creates a dreamwork almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity to make you feel you've been pleasantly dosed. Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beach-side, brings Arenas's humor and pathos to life. (1:13) *Four Star, Shattuck*. (Gerhard)

• **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions. While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. (1:30) *Shattuck*. (Fear)

**Blow** *Blow* is a movie inevitable in every respect but its eventual disappointment. Johnny Depp plays George Jung, a real-life entrepreneur reaching his American-dream pinnacle through hard work and can-do salesmanship — only in this case the product (cocaine), the employer (Colombia's infamous cartel), and the FBI ensure a very steep fall. It's very *Boogie Nights* meets *Scarface*, two movies that (along with *Casino*) cast a friendly-at-first, then increasingly unflattering shadow on this new one from Ted Demme. Though its first reels are buoyant, lightly satiric, and recreationally stoned, somewhere along the trajectory of George's life, *Blow* begins to wobble. Scenarists David McKenna and Nick Cassavetes, adapting Bruce Porter's nonfiction tome, set teeth a-grinding as *Blow* finally becomes "a father's tragedy," ending in a moist last act that undoes everything that's crisp, playful, and sharp about *Blow*'s initial progress. (2:02) *Colma, Coronet, Jack London, Metreon, 1000 Van Ness, Shattuck, UA Berkeley*. (Harvey)

**Bridget Jones's Diary** Director Sharon Maguire (a real-life pal of Helen Fielding,

who penned the best-selling source material) gamely captures the essence of the paperback heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, pre-occupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. Also, anyone expecting to see a portly star light up the screen will be disappointed to see that Hollywood's idea of an overweight woman is just a skinny gal in a push-up bra and baggy clothing. (1:35) *Alexandria, Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Metreon, 1000 Van Ness, Orinda, Presidio, UA Berkeley*. (Crawford)

• **The Center of the World** Shocking sexual content alert! Or such, at least, is the selling point of Wayne Wang's new film, which condenses the 72 erotically and economically charged hours in which a wealthy high-tech geek (Peter Sarsgaard) pays a riot-grrrl-hy-day, stripper-by-night (Molly Parker) to be his love bunny at a posh Vegas hotel. It's nice to see a movie that's equal-opportunity sexy: Wang and scenarist Ellen Benjamin Wong take pains to avoid the usual male-gaze fantasia, maintaining both characters' delicate balance between desire, psychological vulnerability, and marketplace exchange. In the end *Center of the World* is perhaps too slight to carry any lasting resonance. While far more intelligently nuanced than the softcore-in-art-house-wrapping opus you might expect, it doesn't quite penetrate (ahem) far enough to achieve much emotional weight. (1:37) *Act 1 and II, Embarcadero*. (Harvey)

**Chocolat** A mysterious woman (Juliette Binoche) sets up a chocolate shop in a small French village, and her sweets awaken the dormant lives and libidos of the town's populace. While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "oohs" and "aahs" at every turn betrays a greater desire to please crowds than to make a good film. (1:56) *California, Four Star, Vogue*. (Fear)

• **Chopper** Australian folk hero and one-member mayhem squad Mark "Chopper" Read was a freakish underworld figure in the '70s and '80s who claimed to have committed 19 murders and who penned bestsellers during his serial prison stints. Music-video director Andrew Dominik's first feature takes a distinctly sideways view of this legend-in-his-own-mind. What Dominik aims for is not so much a "definitive" biography but rather a queasily claustrophobic approximation of what it might be like to live inside this man's clammy, not-at-all-well mind. The ultraviolent, jarring, grotesquely funny results may strike some as burying the film's subject in show-off pyrotechnics. Taken on its own terms, however, *Chopper* is a fascinating maximalist original with some genuinely disturbing psychological heft beneath the gonzo surface. Aussie comedian Eric Bana is striking as the psychotic, paranoid Read, whose breezy flair for the public limelight belies a temperamental irrationality that can go from sedated to berserk in no time. (1:34) *Lumiere, Rafael*. (Harvey)

**Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this I-max adventure could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire—thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-12s to entertain, I suggest a couple rounds of killer video games instead. (3:38) *Metreon I-max*. (Gerhard)

**Crocodile Dundee in Los Angeles** (1:35) *Century Plaza, Galaxy, Metreon*.

• **Crouching Tiger, Hidden Dragon** Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their arch-nemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfeasance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, Ang Lee's film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Four Star, Galaxy, Metreon, Piccadilly, Shattuck*. (Stephens)

**CyberWorld** (4:8) *Metreon I-max*.

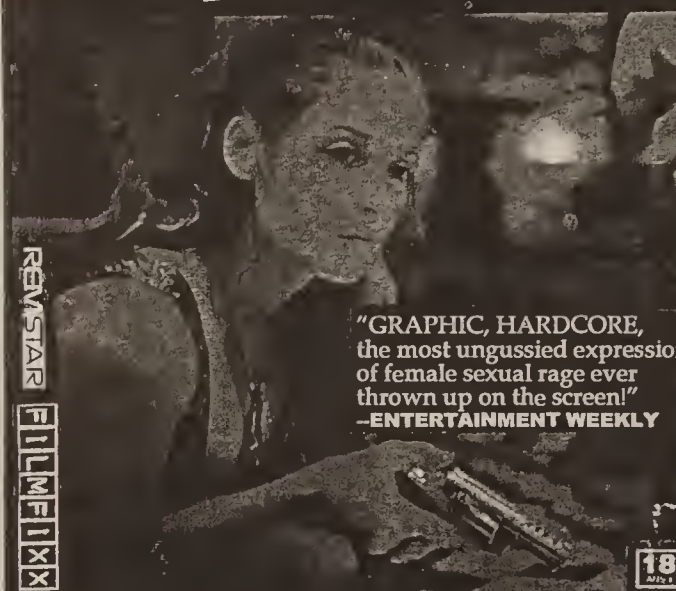
• **The Day I Became a Woman** Marzieh Meshkini's debut film is based on three stories by husband and teacher Mohsen Makhmalbaf. In "Hava" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Aho" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Hura" (Black-eyed beauty), an old woman goes on a shopping spree. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these fanciful vignettes in actual social realities, while titling her work to convey a universal female experience. The film is symbolically rich and adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) *Lumiere*. (Robert Avila)

• **The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident—scientist whose

Continued on page 94

**MUST END SUNDAY MAY 6**

# Baise-moi



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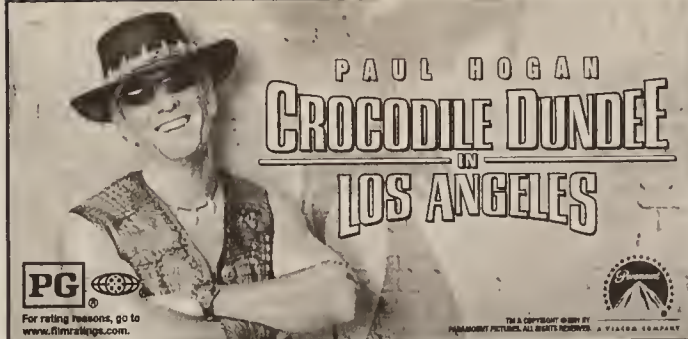
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## film calendar

### Ongoing

From page 93

rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the conniptions that grip the town's assorted crackpots, whiners, braggarts, and accidents-waiting-to-happen during this historic moment. Yet while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. (1:41) *Albany, Embarcadero.* (Harvey)

**The Debut** Gene Cajayon's directorial, un-debut transfer John Hughes-ish condensed comic drama to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet's* intergenerational flavor, and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut's* wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinkling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Century Plaza.* (Huston)

**Driven** Fun fact: in the word of open-wheel racing, drivers are bonded by something known as "the brotherhood of speed" — even though they paralyze and kill each other (and screw over women) on a regular basis. Star-screenwriter Sly Stallone and director Renny Harlin (*Deep Blue Sea*) relentlessly mine sports-movie clichés (a talented rookie "loses his focus," a veteran's "still got it" despite a troubled past) and wield long, C.G.-heavy scenes of cars going really fast. The over-the-top stuff keeps this from being a total waste: Gina Gershon brings the bitchiness, Burt Reynolds blusters from a wheelchair, and Stallone, in the Obi-Wan role, provides himself with ham-fisted howlers like "winning is an attitude" and "drive ... because you love it!" (1:49) *Alexandria, Century Plaza, Emery Bay, Jack London, Metreon, 1000 Van Ness, Shattuck, Stonestown.* (Eddy)

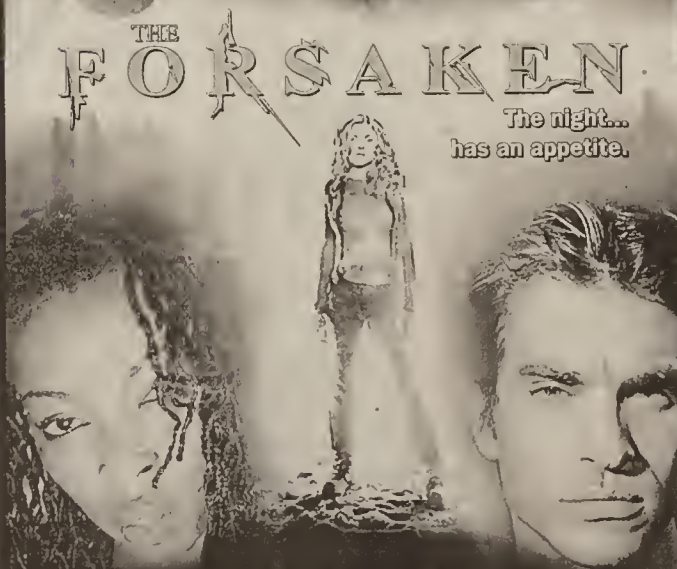
**Enemy at the Gates** (2:08) 1000 Van Ness.

**Everest** (1:44) Metreon Innox.

**The Forsaken** Any similarities between this vampire flick and *The Lost Boys* fly out the window after about 15 minutes, when you realize that the majority of the dialogue hinges on chiseled, MTV-styled guys muttering "bitch!" and "that whore!" at every turn. It's enough to make even the most anti-p.c. viewer cringe at the rampant misogyny going on here — especially when you add in the fact that there's a mute, angelic damsel in distress dragged half-naked through the movie as the two heroes hunt down the pack of vampires that infected her (led, not by Kiefer Sutherland this time, but by Jonathan Schaech, frightening only because he looks just like the offspring of Harry Hamlin). Still, it might give a thrill to anyone who's in junior high, or who finds the thought of Schaech with eyeliner on, snarling and singing Metallica as he hunts his prey, worth the price of a ticket. (1:31) *Colma, Emery Bay, Galaxy, Metreon, UA Berkeley.* (Gachman)

**Freddy Got Fingered** You know a movie's awful if you're spending more time with your head tilted back, checking out the molding and light fixtures in the theater than actually watching the screen. Not only does Tom Green star in this brain-wilting, nausea-inducing mess of a movie — contaminating every scene with stale pranks barely worthy of a homicidally obnoxious eight-year-old — *Freddy Got Fingered* is his directorial debut (if you can even call it that). Green's thrown together a fill-in-the-blanks comedy about an "animator" who's nearly 30, still lives with mom and dad, and basically annoys the hell out of everyone he comes in contact with. His wacked-out irreverent style usually has me doubled over with laughter when it's safely confined in a 30-minute

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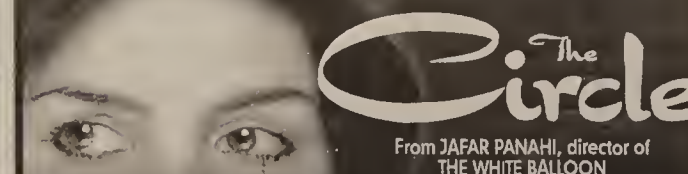
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time frame on MTV, but even if you love and worship the guy, approach this one with intense wariness. (1:30) *Colma, Metreon, 1000 Van Ness*. (Gachman)

**Haunted Castle** An IMAX trip to Hell sounds promising, but take heed. Strapping on your goggles and preparing yourself for the promised "in-your-face, stereoscopic 3-D" adventure actually means you should expect a limp, computer-animated affair. A rising young rock star named Johnny (Jasper Stevelink), lead singer of some band called Arid—which looks and sounds like Creed, only more barren—inherits a haunted castle. At the estate, Johnny meets Mephisto and "Mr. D" (voiced by Harry Shearer) who introduce him to doomed spirits who literally sold their souls for rock n' roll. The potential for a creepy sojourn into a CGI-induced netherworld goes untapped—the giant fire-breathing pool of Hades is kind of impressive, but the clanking, chained skeletons in the castle are rather boring, and I have to say, special FX like the Fender-Strat from Hell flying directly at you really aren't that cool, either. (1:16) *Metreon Imax, (Lapid)*

**Himalaya** Eric Valli, the French director of *Himalaya*, is a National Geographic photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tinde (Thinlen Lhundup) rails against and races against younger upstart Karma (Gyrgun Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1-44) *Balboa, Opera Plaza, Rafael, Shattuck*. (Huston)

◆ **In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Lizhen (Maggie Cheung) and Chow Mowan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. In *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) **Four Star.** (Stephens)

◆ **Josie and the Pussycats** Forget the sinister-record-company-plants-subliminal-messages-in-music plot (*Buck Rogers* did it better anyway) — this flashy paean to the Archie Comics grrrl trio owes it all to tube tops, platforms, body jewels, and glitter gloss. In the MTV-ready scenes in which Josie (Rachael Leigh Cook) and company (Tara Reid, Rosario Dawson) “perform,” the film cooks; other high points are supplied by (aux-Backstreet clones DuJour (though boy-band parody is tired, it's still pretty funny here) and the almighty Parker Posey. Unfortunately, in the theater at least, you can't fast-forward through the glop in between. (1:35) **1000 Van Ness.** (Eddy)

**Kingdom Come** In the little town of Lula, a close-knit African American community of hard-workin', church-goin' folk, old "Bud" Slocumb has "passed on." His family arranges a service. The ensemble cast includes the stoic widow (Whoopi Goldberg), the responsible son (LL Cool J) and his sweet wife (Vivica A. Fox), and Bud's younger son, a luckless inventor (Anthony

Anderson), and his ever-complaining spouse (Jada Pinkett Smith). It also stars Loretta Devine as the "sanctified" sister, Darius McCrary as her wayward son, Cedric the Entertainer as a bumbling minister, and Toni Braxton as a buppie who only seems to have it all. The entire cast is excellent, and the music by Kirk Franklin is literally divine. Family tensions supply the laughs, but *Kingdom Come* is ultimately about faith and forgiveness. (1:35) Emery Bay, Metreón. (Mead)

**The Luzhin Defence** At the pinnacle of his career, eccentric chess grand master Alexander Luzhin (John Turturro) travels to Italy for the chess world championship, where he falls instantly in love with Natalia (Emily Watson), an independent-minded woman bent on breaking free from the constraints of her aristocratic family. As his new romantic obsession grows, and the tension of the final days of the tournament builds, Luzhin's all-consuming emotions threaten to push him over the edge. Set in the lush Italian countryside, the film — based on a Nabokov novel and directed by Marlene Gorris (*Antonia's Line*) — dexterously explores the intersecting nature of love, insanity, and intelligence. (1:46) *Albany, Embarrasadero.* (Crawford)

◆ **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *California, Colma, Embarcadero, Piedmont, Rafael.* (Stephens)

**O Brother, Where Art Thou?** At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie — problematic, because the Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. The Coens put George Clooney's callow handsomeness to good use, but we can't buy this paragon of insincerity's secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet under-used). So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. (1:47) *Balboa, Opera Plaza, Shattuck.* (Harvey)

**One Night at McCool's** A femme fatale (Liv Tyler) uses her wiles to con a bartender (Matt Dillon), a lawyer (Paul Reiser), a cop (John Goodman), and a hit man (Michael Douglas). There may be more than a dozen different letters in the film's title, but *McCool's* concentrates on two specific ones: T and A. The film banks its success on Tyler's charms, vacuuming her figure into various tight-fitting outfits and putting her through the paces of *Playboy* pictorial scenarios. Take away the bump and grind and the ability to find new colloquial expressions for the act of coitus, and that's all that's left is a mean-spirited comedy minus form, a focus, or any funny moments. Even when it breaks out the comic big guns (which apparently is Reiser in full bondage regalia and gay-bashing wisecracks), the movie just sits stewing in its own rancid juices like a cinematic carp

10 years past its sale date. (1:33) *Century Plaza, Metreon, Metro, 1000 Van Ness, UA Berkeley.* (Fear)

**Pollock** A dim gallery of Actors Studio semi-star turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock's* presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *California, Opera Plaza, (Huston)*

◆ **Requirement for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. (1:42) *Four Star.* (Harvey)

**SpY Kids** Famed indie director Robert Rodriguez (*El Mariachi*) has made a kids' movie, and most films for grown-ups should be this good. Antonio Banderas and Carla Gugino play former secret agents who abandon espionage to raise a family. Their kids, Carmen (Alexa Vega) and Juni (Daryl Sabara), are unaware of their parents' former careers and consider them completely uncool — until they emerge from retirement to battle evil genius Fegan Floop (Alan Cumming). When Mom and Dad are captured, it's up to the kids to launch a rescue mission. Armed with a variety of marvelous gadgets, the mini-spies learn to overcome their fears and to appreciate their parents. The visually delightful *SpY Kids* celebrates the value of family without resorting to the usual platitudes. (1:30) *Colma, Emery Bay, Jack London, Metreon, 1000 Van Ness, Orinda, Stonewton.* (Mead)

**The Tailor of Panama** Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the currency of "information." Thus begins a series of spin cycles, double-dealings, and psychological tête à têtes that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of pleated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to make any spy film lover come in from the cold. (1:49) **Cinema 21, Metreon, 1000 Van Ness, Piedmont, Shattuck.** (Fear)

**Town and Country** Peter Chelsom directs a star-studded ensemble in this comedy about marriage, (in)fidelity, and the unpredictable nature of love and life. Warren Beatty and Diane Keaton play picture-perfect couple

Continued on page 97

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Heath Ledger got the full star hype as Mel Gibson's son in 'The Patriot'. This time he lives up to it. The Aussie hunk plays the son of a common thatcher who rises to knighthood through tricks the cast of 'Survivor' would envy. The lady of his fantasies is played by Shannyn Sossamon, who was discovered DJ'ing at a party for Gwyneth Paltrow.

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The 2001 Queen of the Bay Pageant will be co-hosted by Grizzilla Presley and Heklina on Thursday, June 13 at **Café du Nord**, 2170 Market St., S.F. Doors will open to the public at 7pm with our show beginning at 9pm.

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# Queen of the Bay

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The San Francisco Bay Guardian's most comprehensive-ever LGBT Pride coverage also includes our 13th Annual Pride issue, to be published on June 20, and a special look at Queer Fiction in Lit — our literary supplement — on June 27.

And as always, you can see the people who bring you the Best of Bay... Every Week on Sunday, June 24 as we participate in the Pride Celebration parade.



## Ongoing

From page 95

Porter and Ellie. When an affair destroys the marriage of their best friends Mona (Goldie Hawn) and Griffin (Gary Shandling), stability and tranquility are replaced by uncertainty and chaos. Cheating husbands, sex-crazed divorcees, suspicious wives, estranged children, and ruthless lawyers force all four to re-examine their relationships and their lives. The film's *Men Are from Mars, Women Are from Venus* approach is stilted, but the comic chemistry between the actors makes *Town and Country* watchable. (1:38) Century Plaza, Emery Bay, Grand Lake, Metreon, Oaks, 1000 Van Ness. (Crawford)

**Traffic** Give Steven Soderbergh credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. Overall, *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) Metreon, 1000 Van Ness, UA Berkeley. (Harvey)

**The Widow of Saint-Pierre** Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emir Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). Ultimately, Madame La's pent-up passion for rehabilitating Neel prompts her husband in a sacrificial bid. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) Balboa. (Huston)

**With a Friend Like Harry** In this French suspense flick, a nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi López); though Michel doesn't remember Harry, Harry remembers Michel very well. He can even recite a poem Michel wrote for the school literary journal. (Now that's scary!) Harry is wealthy, helpful, and friendly — too friendly — and you know something is up as he ingratiates himself into the family. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reveres Hitchcock, but he doesn't quite create the taut sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) Clay. (Mead)

**You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) Balboa, Opera Plaza. (Taylor)

## Rep picks

**‘A Ship with Painted Sails: The Fabulous Animation of Karel Zeman’** The late Zeman was a leading Czech export at the height of the cold war, particularly in his widely seen, loose adaptations of Jules Verne stories. But while his films were largely intended for children, their sophistication of mixed-media design and technique were readily appreciated by adults as well. This retrospective of seven features and 14 shorts, several little-known in the West before, runs a wide gamut in chronology (from 1946 to 1980), style, and subject. Probably the best known is 1958's *The Fabulous World of Jules Verne*, in which Zeman wedded live actors, painted sets, and animation of various types to delightfully envision the fantasy author's retro-futurism. His first feature, *The Treasure of Bird Island* (1952), uses stop-motion and puppetry to create a none-too-subtly Stalinist fable: when a young Persian fisherman craves wealth and leisure, his temporary lapse from proletarian-collectivist thought infects the whole village. The moral: "You must work happily for yourself and others!" (P.S. Capitalist greed and sloth are very, very bad.) The simple yet exquisite visual tactics here are inspired by illuminated period manuscripts, just as Zeman's later (1971-74) "The Thousand and One Nights" short subjects played with both Persian and European classical art. Elsewhere he toyed with dinosaurs (1954's *Journey to the Beginning of Time*), medieval historicism (1964's *A Jester's Tale*), Germany's beloved Baron Münchhausen (in a 1961 feature), Eastern European folklore (1977's *Krabat — The Sorcerer's Apprentice*), painstakingly "animating"

glass figures (1949's short "Inspiration"), and creating his own Mr. Magoo-like cartoon alter ego, Mr. Prokous. All will be on display as the two-weekend schedule charts one of the most fertile, innovative, and wide-ranging animation mind-sets of any era. *New PFA Theater*. (Harvey)

**Akira** Katsuhiro Otomo's 1988 anime classic gets a spiffed-up rerelease. (2:04) 1000 Van Ness.

**‘Hidden Dragons: A Martial Arts Film Festival Celebrating ‘Crouching Tiger’** The Four Star's festival showcases the *glang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week: Lau Kar Leung's *Drunken Master 3* (1994), featuring an evil Gordon Liu; plus Brigitte Lin and Leslie Cheung in the magical *Bride with White Hair* (Yu, 1983). *Four Star*.

**‘Spike and Mike's Classic Festival of Animation’** Spike and Mike's all-ages fest returns with an eclectic mishmash of 16 new films by emerging artists and a few well-known creators. This year's lineup showcases a broad range of media, including cell, computer, clay, and puppet animation — paying homage to animation's pen and ink roots, while keeping pace with the rapid advancement of technology. Highlights include: "The Pigeon and the Onion Pie," an existential poem about a pigeon who can't fly and a pie that wants to die, by locally based Wholesome Products; the achingly beautiful Academy Award-winning "Father and Daughter," by Michael Dudok de Wit; Bruno Bozzetto's hilarious examination of the idiosyncrasies of Italian culture, "Europe and Italy"; and "Rejected," a collection of ludicrous shorts created for (and rejected by) the Family Learning Channel, by Don Hertzfeldt. *Castro, Grand Lake, Oaks, Orinda*. (Crawford) ❖

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## film rep clock calendar repertory theater schedules



Monkey business: Wu Tianming's 1996 film *King of Masks* screens Fri/4 as part of the San Francisco Zen Center's "Real to Real: Buddhism and Film" series at the Asian Art Museum. Actor and activist Peter Coyote will introduce the film.

Schedules are for Wed/2 through Tues/8 except where noted. Double features are noted with a •. Director and year are given when available.

**ALICE ARTS CENTER THEATER** 1428 Alice, Oakl; (510) 239-2239, ext 1839. \$10-25. Raices de mi corazon (Rolando, 2001) with "Eyes of the Rainbow" (Rolando) Sun, 2:30. Cuban filmmaker Gloria Rolando in person to premiere her new film; festivities also include a performance by Obakoso and a rumba party with Los Gatos de La Peña.

**ALLIANCE FRANÇAISE** 1345 Bush; 775-7755. \$5. Western (Poirier, 1997) Tues, 7.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$3-5. "May Day and Labor History Film Night" Thurs, 8. "Third Revolver Film and Video Screening," open screening for women film and video makers (works must be 20 minutes or less) Fri, 8. "Other Cinema": Tributary (Forster, 2001) Sat, 8:30.

**ASIAN ART MUSEUM** 75 Tea Garden, Golden Gate Park; 863-3133. \$7. "Real to Real: Buddhism and Film": King of Masks (Wu, 1996) Fri, 7:30. Introduced by Peter Coyote.

**BALAZO/MISSION BADLANDS GALLERY** 2811 Mission; 920-0896. \$5. "Chavaliculas" Fri, 8.

**CASTRO** 429 Castro; 621-6120. \$4.50-7. "Spike and Mike's Classic Festival of Animation" 7, 9:30 (also Sat-Sun, Wed, 2, 4:30, 7, 9).

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 848-1143. \$5-8. "Circa Now International Documentary Film Festival": Juliette of the Herbs (Streten, 1998) Wed, 7:30; The Charcoal People (Noble, 1999) Wed, 9:15. • Simon of the Desert (Buñuel, 1965) Thurs/3-Thurs/10, 7:30 and The Wages of Fear (Clouzot, 1953) Thurs/3-Thurs/10, 8:30 (also Sun, 4:45).

**ISTITUTO ITALIANO DI CULTURA** 425 Washington, Ste 200; 788-7142. \$3. "Pirandello: A Celebration": Il gioco delle parti (De Lillo, 1970) Tues, 6. Filmed performance of a play by Italian author Luigi Pirandello (in Italian).

**MECHANICS' INSTITUTE LIBRARY** 57 Post; 393-0100. \$5. "CinemaLit": The Killing (Kubrick, 1956) Fri, 6:30. Discussion precedes film.

**NEW PFA THEATER** 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "San Francisco International Film Festival" Wed-Thurs. See First Runs. "A Ship with Painted Sails: The Fabulous Animation of Karel Zeman": The Stolen Airship (1966) Fri, 7; A Jester's Tale (1964) Fri, 9:10; Journey to the Beginning of Time (1954) Sat, 7; The Treasure of Bird Island (1952) Sat, 8:35. "Film and Video Makers at Cal": "Works from the Eisner Awards Competition" Sun, 5:30.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Chopper (Dominik, 2000) Wed-Thurs, call for times. Himalaya (Valli, 2001) Call for times. Memento (Nolan, 2000) Call for times. The Circle (Panahi, 2000) Fri/4-Thurs/10, call for times. Light Keeps Me Company (Nykivist, 2000) Fri/4-Thurs/10, call for times. Persona (Bergman, 1966) Fri/4-Thurs/10, call for times. "Family Classics": Princes and Princesses (Ocelot, 1999) Sat-Sun, 2. "Short and Sweet: Short Films from Germany": "Irony of Fate" Sat, 2.

**RED VIC** 1727 Haight; 668-3994. \$3-6.50. Al-most Famous (Crowe, 2000) Wed, 2, 7, 9:30. Deep Blues (Muggs, 1991) Thurs, 7:15, 9:15. High Lonesome: The Story of Bluegrass Music (Liebling, 1992) Fri-Sat, 7:15, 9:20 (also Sat, 2, 4:15). All that Jazz (McGlynn, 1999) Sun, 2, 4, 7:15, 9:15. Charles Mingus: Triumph of the Underdog (McGlynn, 1997) Mon, 7:15, 9:15. Shadow of the Vampire (Merhige, 2000) Tues/8-Wed/9, 7:15, 9:15 (also Wed, 2).

**ROXIE** 3117 16th St; 863-1087. \$3-7. Baise-moi (Despantes and Trinh Thi, 2000) Wed-Sun, 6, 8, 10 (also Sat-Sun, Wed, 2, 4). I'm the One That I Want (Coleman, 2000) Mon-Tues, 7, 9, 11.

**SAN FRANCISCO MAIN LIBRARY** Koret Auditorium, 100 Larkin; 557-4277. Free. "Vintage Comedies": Twentieth Century (Hawks, 1934) Thurs, noon.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "New Films from Germany": Vergiss Amerika (Forget America) (Jopp, 2001) Wed, 7:30. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. ♦

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Payback time: Lucinda (Danielle Cormack) errs on the side of attempting to improve perfection and rues the day.

## 'The Price of Milk'

Once upon a time

With a fairy tale less Grimm than Hans Christian Andersen, New Zealand director Harry Sinclair's second feature (following the title-heavy ensemble dramedy *Topless Women Talk about Their Lives*) replays "The Fisherman's Wife" in a landlocked sea of grazing green. Rural cohabitantes Lucinda (Danielle Cormack) and Rob (Karl Urban) seem to have it all: a herd of happy cows to tend, unusual but harmonious personal habits (like dining in the tub they're also washing themselves, then the dishes, in), sex games alfresco, marriage plans. She looks like an intersection between Julie Christie, Sarah Jessica Parker, and a Nicole Kidman who's actually eaten lately; he's as cute as Beatle Paul, only with bigger muscles, and has a disposition as loyal as Lassie's. Could this life possibly be bettered? No, but it certainly can be wrecked. Like that fishwife of fable fame, Lucinda makes the terrible mistake of trying to improve on humble perfection. This lapse in faith is promptly rewarded by serial disasters, apparently spell-cast by the neighborhood's resident witch-trickster, Auntie (Rangi Motu), whose nephews constitute a whole Maori Greek chorus-cum-footy team of benevolent mediators. *The Price of Milk* verges on twee at times, and its cuteness occasionally slips enough to suggest a reactionary "moral" (why do women who want something always seem to be at fault here?). Still, that may be reading too much into a movie that just wants to tickle yer fancy. That it does, mostly, thanks to the surrealist japes (Lucinda and Rob's neurotic dog is an agoraphobe that trots around inside its own cardboard box), magical imagery, and general flaky sweetness on tap here. Be careful what you wish for, sure, but if you're wishing for something in the vein of 1960s Eastern European new-wave whimsies, this is your lucky day. (Dennis Harvey)

Show times run Wed/2-Tues/8 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 98, for information on rep houses and special film programs.

### San Francisco

**ALEXANDRIA** ♯ P Geary/18th Ave. 752-5100. Call for times. *Bridget Jones's Diary*, *Driven*, *The Mummy Returns*.

**BALBOA** 38th Ave/Balboa. 221-8184. Himalaya 3:25, 7:30. *O Brother Where Art Thou?* 1:20, 5:25, 9:30. *The Widow of St. Pierre* 1, 5:10, 9:20. *You Can Count on Me* 3:05, 7:15.

**BRIDGE** Geary/Blake. 352-0810. *Amores perros* 5, 8:15 (also Fri-Sun, 1:45).

**CENTURY PLAZA** ♯ P South San Francisco, Noor off El Camino. (650) 742-9200. *Along Came a Spider* Wed-Thurs, 11:30a, 1:55, 4:30, 7, 9:35; Fri-Tues, 11:35a, 1:55, 4:20, 7, 9:35. *Amores perros* Wed-Thurs, 12:30, 4, 7:10, 10:30; Fri-Tues, 9. *Bridget Jones's Diary* Wed-Thurs, noon, 2:30, 4:50, 7:05, 9:30; Fri-Tues, 12:10, 2:40, 4:55, 7:10, 9:50. *Crocodile Dundee* in Los An-

geles Wed-Thurs, 12:10, 2:40, 5:15, 7:40, 10:15; Fri-Tues, 12:20, 2:50, 5:10, 7:40, 10:10. *The Debut* 11:50a, 2, 4:10, 6:15, (also Wed-Thurs, 8:25, 10:30). *Driven* Wed-Thurs, 11:40a, 2:20, 5, 7:05, 7:55, 9:40, 10:25; Fri-Tues, 11:45a, 12:35, 3, 5:25, 7:55, 9:25, 10:25. *Josie and the Pussycats* Wed-Thurs, 12:05, 2:35, 4:50. *Kingdom Come* Wed-Thurs, 12:25, 2:45, 5:10, 7:25, 9:45. *The Mummy Returns* (starts Fri) 11:30a, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30. *One Night at McCool's* Wed-Thurs, 11:45a, 2, 4:40, 7:20, 9:50; Fri-Tues, 2:15, 4:40, 7:05. *Town and Country* Wed-Thurs, 11:35a, 2:15, 4:45, 7:30, 10:10; Fri-Tues, noon, 2:25, 4:50, 7:20, 10.

**CINEMA 21** ♯ Chestnut/Steiner. 921-6720. *The Tailor of Panama* 11:35a, 2, 4:25, 7, 9:30.

**CLAY** ♯ Fillmore/Clay. 352-0810. With a *Friend Like Harry* 4:15, 7, 9:40 (also Fri-Sun, 1:30).

**COLMA (METRO CENTER)** ♯ P 280 Metro Center, Colma. (650) 994-2503. Call for times. *Blow*, *The Forsaken*, *Freddy Got Fingered*, *Joe Dirt*, *Memento*, *Spy Kids*.

**CORONET** & ♯ P Geary/Arguello. 752-4400. Call for times. *Blow*.

**EMBARCADERO CENTER CINEMA** & ♯ P One Embarcadero Center, Promenade level. 352-0810. *Center of the World* 12:10, 2:25, 4:50, 7:10, 9:30. *The Dish* 12:45, 3:30, 6:45, 9:15. *The Luzhin Defense* 12:15, 2:45, 5:10, 7:40, 10:10. *Memento* noon, 1, 2:30, 4, 5, 7, 7:30, 9:40, 10.

**EMPIRE** ♯ P West Portal/Vicente. 661-2539. Call for times. *Bridget Jones's Diary* Wed-Thurs, 11:30a, 2:15, 4:50, 7:30, 10:15; Fri-Tues, 11:30a, 2, 4:45, 7:45, 10:35. *Crocodile Dundee* in Los Angeles Wed-Thurs, noon, 2:45, 5:15, 7:45, 10:25. *The Mummy Returns* (starts Fri) noon, 1:30, 3, 4:30, 6, 7:30, 9, 10:30. *One Night at McCool's* Wed-Thurs, 11:45a, 2:30, 5, 7:25, 10.

**FOUR STAR** Clement/23rd Ave. 666-3488. *Before Night Falls* Wed, noon, 4:45, 9:30; Fri-Tues, 3:55, 9:45 (Fri, no 9:30 show). *Black Eyed Dog* Wed-Thurs 3:55, 9:35. *The Bride with White Hair* Thurs, noon, 3:55, 7:50, 9:45; Fri, 9:45. *Chocolat* Wed, Fri-Tues, 2:30, 7:15. *Crouching Tiger, Hidden Dragon* Wed-Thurs, 1:45, 7:20; Fri-Tues, 1:45, 7:35. *Drunken Master III* Thurs, 1:55, 5:55. *In the Mood for Love* Wed-Thurs, noon, 5:35; Fri-Tues, noon, 5:50. *Requiem for a Dream* Fri-Tues, 3:55, 9:45.

**GALAXY** & ♯ Sutter/Van Ness. 474-8700. Call for times. *Crocodile Dundee* in Los

Angeles, *Crouching Tiger, Hidden Dragon*, *The Forsaken*, *Pavilion of Women*.

**KABUKI 8** & ♯ P Post/Fillmore. 931-9800. Call theater for Fri-Tues show times. 44th Annual San Francisco International Film Festival.

**LUMIERE** & ♯ P California/Polk. 352-0810. *Beautiful Creatures* Wed-Thurs, 5:15, 7:45, 9:40. *Chopper* Wed-Thurs, 5:10, 7:30 9:45; Fri-Tues, 5:10, 9:45 (also Fri-Sun, 12:30). *Eureka* (starts Fri) 7:30 (also Fri-Sun, 2:15). *The Day I Became a Woman* Wed-Thurs, 7:40, 9:30; Fri-Tues, 7:40 (also Fri-Sun, 3). *The Low Down* Wed-Thurs, 5:20. *The Price of Milk* (starts Fri) 5, 7:15, 9:30 (also 12:40, 2:45).

**METREDN** & Fourth St/Mission. 369-6200. Call theater for show times. All Access (Imax), *Along Came a Spider*, *Blow*, *Bridget Jones's Diary*, *Cirque de Soleil* (Imax), *Crocodile Dundee* in Los Angeles, *Crouching Tiger, Hidden Dragon*, *Cyberworld* (Imax), *Driven*, *Everest* (Imax), *The Forsaken*, *Freddy Got Fingered*, *Haunted Castle* (Imax), *Joe Dirt*, *Kingdom Come*, *One Night at McCool's*, *Spy Kids*, *The Tailor of Panama*, *Town and Country*, *Traffic*.

**METRO** Union/Webster. 931-1685. Call for times. *One Night at McCool's*.

**10DD VAN NESS** & ♯ P 1000 Van Ness. 931-9800. Call theater for show times. *Akira*, *Along Came a Spider*, *Blow*, *Bridget Jones's Diary*, *Driven*, *Enemy at the Gates*, *Freddy Got Fingered*, *Josie and the Pussycats*, *One Night at McCool's*, *Spy Kids*, *The Tailor of Panama*, *Town and Country*, *Traffic*.

**OPERA PLAZA** & ♯ Van Ness/Golden Gate. 352-0810. *Before Night Falls* Wed-Thurs, 3:30, 7. *The Circle* (starts Fri) Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 8. *Himalaya* Wed-Thurs, 3, 7:50; Fri-Sun, 1:30, 4:30 7:30, 9:45; Mon-Tues, 3, 5:30, 7:50. *O Brother Where Art Thou?* Mon-Thurs, 2:50, 5:20, 7:40; Fri-Sun, 1:20, 4:20, 7:20, 9:40. *Pollock* Wed-Thurs, 2:30, 5, 7:35; Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:25, 5, 7:30. *You Can Count on Me* Wed-Thurs, 2:40, 5:10, 7:30; Fri-Sun, 4:10, 9:35; Mon-Tues, 5:10.

**PRESIDIO** ♯ Chestnut/Scott. 922-1318. *Bridget Jones's Diary* Wed-Thurs, 12:20, 2:45, 5:10, 7:45, 10:10; Fri-Tues, 12:30, 2:50, 5:15, 7:45, 10:05.

**STONETOWN** & ♯ P 19th Ave/Winston. 221-8182. Call theater for times. *Driven*, *Spy Kids*.

**VOGUE** ♯ Sacramento/Presidio. 221-8183. Call for times. *Chocolat*.

**WORLD THEATER** & Broadway/Columbus. 391-1393. Call theater for shows and times.

### Oakland

**GRANO LAKE** & ♯ P 3200 Grand, Oakl. 452-3556. *Bridget Jones's Diary* Wed-Thurs, 11:30a, 2, 4:30, 7, 9:30; Fri-Tues, 12:15, 2:30, 5, 7:15, 9:30. *The Forsaken* Wed-Thurs, 12:15, 2:40, 5, 7:30, 9:40. *Kingdom Come* Wed-Thurs, noon, 1:45, 3:45, 6, 8, 10; Fri-Tues, 12:20, 9:35. *The Mummy Returns* (starts Fri) 12:30, 3:45, 7, 9:45. *Spike and Mike's 2001 Classic Festival of Animation* (starts Fri) noon, 2, 4, 6, 8:15, 10:20. *Town and Country* Wed-Thurs, 11:45a, 2:15, 4:45, 7:15, 9:45; Fri-Tues, 2:40, 5:10, 7:20.

**JACK LONDDN CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. *Along Came a Spider* 11:30a, 2:05, 4:45, 7:30, 10:15 (Fri-Tues, 7:40 show replaces 7:30 show). *Blow* 11:05a, 1:55, 4:50, 7:50, 10:45 (Sat, no 7:50 show). *Bridget Jones's Diary* 11:35a, 2, 4:40, 7:20, 9:55. *Crocodile Dundee* in Los Angeles Wed-Thurs, 11:50a, 2:30, 5:05, 7:35, 10:05. *Driven* Wed-Thurs, 11a, 1:35, 4:15, 7, 9:45; Fri-Tues, 11:50a, 2:40, 5:20, 8, 10:40. *Freddy Got Fingered* Wed-Thurs, 12:45, 3:15, 5:45, 8, 10:25. *Kingdom Come* Wed-Thurs, 11:45a, 2:15, 5, 7:45, 10:35; Fri-Tues, 2:15, 5, 7:45, 10:35. *A Knight's Tale* (sneak preview) Sat, 7:50. *The Mummy Returns* (starts Fri) noon, 12:45, 1:30, 3, 3:45, 4:30, 6:15, 7, 7:30,

9:15, 10, 10:30. *One Night at McCool's* Wed-Thurs, 1, 3:20, 5:45, 8:10, 10:20; Fri-Tues, 11:45a. *Spy Kids* 11:10a, 1:45, 4:30, 7:10, 9:35 (Fri-Tues, 4:15 show replaces 4:30 show).

**PARKWAY** 1834 Park, Oakl. 814-2400. *The Big Chill* Thurs, 6:30, 9:15. *The Brothers* Wed-Thurs, 9:45. *Chocolat* 7 (Mon, 9:45 show replaces 7 show). *Heartbreakers* Fri-Tues, 9:45 (also Sat, 3:30; Mon, 7 show replaces 9:45 show). *The Rocky Horror Picture Show* Sat, midnight. *Traffic* Wed, Fri, Mon-Tues, 6:30, 9:30; Sat-Sun, 6, 9 (also Sat, 3).

**PIEOMONT** ♯ Piedmont/41st St, Oakl. 843-3456. *Crouching Tiger, Hidden Dragon* 4, 6:30, 9 (also Fri-Sun, 1:15). *Memento* 4:30, 7, 9:30 (also Fri-Sun, 1:20). *The Tailor of Panama* 4:15, 6:45, 9:10 (also Fri-Sun, 1:30).

### Berkeley area

**ACT I AND II** ♯ P Center/Shattuck, Berk. 843-3456. *Amores perros* 6:45, 9:50 (also Sat-Sun, 12:30, 3:40). *Center of the World* 5:30, 7:30, 10 (also Sat-Sun, 12:45, 2:45).

**ALBANY** & ♯ 1115 Solano, Albany. 843-3456. *The Dish* 6:45, 9:15 (also Sat-Sun, 1:30, 4:15). *The Luzhin Defence* Fri-Tues, 6:30, 9 (also Sat-Sun, 1:15, 4). *Pollock* Wed-Thurs, 6:30, 9.

**CALIFORNIA** ♯ P Kirtredge/Shattuck, Berk. 843-3456. *Chocolat* 6:45, 9:15 (also Fri-Sun, 1:40, 4:10). *Enemy at the Gates* Wed-Thurs, 7, 9:30. *Memento* 7:15, 9:40 (also Fri-Sun, 1:50, 4:30). *Pollock* Fri-Tues, 7, 9:30 (also Fri-Sun, 1:30, 4:20).

**ELMWOOD** 2966 College, Berk. 649-0530. *Billy Elliot* Wed-Thurs, 7 (also Wed, 2:15); Fri-Tues, 4:40, 9:30. *Heartbreakers* Wed-Thurs, 4:30, 9:15. *Malena* Wed-Thurs, 7:30 (also Wed, 1:20, 3:15); Fri-Tues, 5:25, 9:30 (also Sat-Sun, 1:35). *Quills* Wed-Thurs, 5:05, 9:20; Fri-Tues, 7 (also Sat-Sun, 2:10). *Spy Kids* Fri-Tues, 5:15, 7:15, 9:15 (also Sat-Sun, 1:15, 3:15). *Wonder Boys* 4:40. *You Can Count on Me* Wed-Thurs, 7:05, 9:20 (also Wed, 2:20); Fri-Tues, 7:20 (also Sat-Sun, 3:15).

**EMERY BAY** & ♯ P 6330 Christie, Emeryville. 420-0107. Call for times. *Along Came a Spider*, *Bridget Jones's Diary*, *Driven*, *The Forsaken*, *Kingdom Come*, *The Mummy Returns* (starts Fri), *Spy Kids*, *Town and Country*.

**OAKS** & ♯ 1875 Solano, Berk. 526-1836. *Spike and Mike's 2001 Classic Festival of Animation* (starts Fri) 6, 8:15, 10:20 (also Sat-Sun, noon, 2, 4). *Spy Kids* Wed-Thurs, 7:15, 9:15. *Town and Country* 7, 9:30 (also Sat-Sun, 1:45, 4:30).

**ORINDA** & ♯ 4 Orinda Theater Square, Orinda. 254-9060. *Bridget Jones's Diary* Wed-Thurs, 7:15, 9:35; Fri-Tues, 7, 9:15 (also Sat-Sun, 11:45a, 2:15, 4:30). *Spike and Mike's 2001 Classic Festival of Animation* (starts Fri) 6, 8:15, 10:20 (also Sat-Sun, noon, 2, 4). *Spy Kids* Wed-Thurs, 6, 8, 9:45. *The Tailor of Panama* Wed-Thurs, 7, 9:20; Fri-Tues, 6:30, 9 (also Sat-Sun, 12:30, 3:15).

**SHATTUCK CINEMAS** & ♯ 2230 Shattuck, Berk. 843-3456. *Beautiful Creatures* Wed-Thurs, 1:15, 3:20, 5:30, 7:40, 9:50. *Before Night Falls* 1:20, 6:45. *Best in Show* 4:35, 9:40. *Blow* Fri-Tues, 1:55, 6:55. *Chopper* Wed-Thurs, 2, 4:30, 7:10, 9:30. *The Circle* (starts Fri) 2, 4:30, 7:10, 9:30. *The Claim* (starts Fri) 2:10, 4:45, 7:25, 10. *Crocodile Dundee* in Los Angeles Wed-Thurs, 1:55, 4:15, 7, 9:20. *Crouching Tiger, Hidden Dragon* 1:10, 3:50, 6:30, 9:10. *Driven* 1:30, 4, 7:20, 9:45 (Fri-Tues, 3:55 show replaces 4 show). *Enlightenment* *Guaranteed* Wed-Thurs, 4:35, 9:25. *Himalaya* 1:50, 4:25, 6:50, 9:15. *Joe Dirt* Wed-Thurs, 2:15, 7:15. *The Mummy Returns* (starts Fri) 1, 2:30, 4, 5:30, 7, 8:30, 9:50. *O Brother, Where Art Thou?* 1:55, 4:20, 6:55, 9:20. *The Tailor of Panama* 2:10, 4:40, 7:05, 9:35.

**UA BERKELEY** ♯ 2274 Shattuck, Berk. 843-1487. Call for times. *Along Came a Spider*, *Blow*, *Bridget Jones's Diary*, *The Forsaken*, *One Night at McCool's*, *Pavilion of Women*, *Traffic*. ♦



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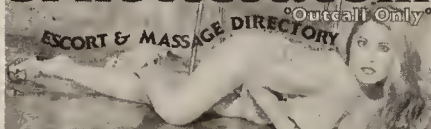
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**WOMEN**  
SEEKING **MEN**

This is Kylee. I'm 23 yrs. old. I'm Asian. I'm 5'1" & weigh about 115 lbs. I have full lips & short, black hair. I'm pretty cute, I guess. I'm looking for someone who's smart, funny & who's fun to be around. I'm just a down-to-earth woman looking for some fun & good conversation. If that's you, if you're tall & hopefully Asian or African-American, leave me a message. **Box 12700.**

I'm looking for some good companionship with a single, white male who's over 6' tall & who's between 40 & 55 yrs. old. I want someone who lives in the Sacramento area for boating, hiking, movies, dining, traveling, flying, road trips, gardening & whatever. I'm looking for someone to have fun with. **Box 10241.**

I'm 25 yrs. old. I have light-brown hair & sparkling, blue eyes. I'm about 5'5" & weigh 135 lbs. I have a nice body. I'm looking for a guy who's intelligent, attractive, fun, spontaneous, who has a wild side & someone who also has their life somewhat together, or at least has passion for something. I am a sweet, fun, smart & good person. **Box 9837.**

**MEN**  
SEEKING **WOMEN**

This is Jim. I'm a single, white male who's 33 yrs. old. I'm 6' tall & weigh 220 lbs. I have brown hair & blue eyes. I'm into casual dating. I'm looking for someone to go out & have fun with. I like just going to a movie, having dinner, going bowling, going for walks or whatever. I'm just into casual dating. **Box 31612.**

My name's Richard. I'm a very single, white male. I'm 47 yrs. young. I'm 5'8" & weigh about 185 lbs. I've been told I'm handsome. I'm muscular. I have short, brown hair & hazel eyes. I'm college-educated, trustworthy, responsible & honest. I have a good job. I'm musically inclined. I believe in a higher power. I'd like to meet an attractive lady whose height & weight are in proportion. I want someone who's intelligent, doesn't do drugs & who has a job. **Box 14447.**

This is Brian. I'm 30 yrs. old. I'm an attractive, white male. I'm about 5'9" & weigh about 180 lbs. I'm a carpenter. I'm quite submissive. This is more than a long-term desire. I'm looking for a very assertive, demanding & strict woman. **Box 10880.**

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Submit a 600-word erotic story for our story-writing contest, or a naughty limerick for our dirty limerick-writing contest. You may submit only one entry to each contest. You must submit five copies of your entry, and it must be typed. Entries are due April 30. Please include the following information with your submission: your full name, address, phone number, and e-mail address.

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**WOMEN  
SEEKING MEN**

**LOVE IS TRULY BLIND**

Eurasian beauty, 40+, well-traveled, seeks SWPM, 50+, sincere, kind, generous, financially secure, for life partner. **T1244**

**GOOD BALANCE**

SWM, 34, S'3", 130lbs, enjoys dancing, dining out, movies, outdoors, romance. Seeking SF, 35-50, with similar interests, for friendship, possible LTR. **T1241**

**INTERNATIONAL MALE**

An honest, good-natured, quiet SF, 5'7", 140lbs, is seeking that special someone in her life, aged 34-40. Seeking easygoing, kind-hearted, honest SWM, from another country, N/Orugs, and no heavy drinking. Enjoys romantic movies, walking, one-on-one conversations, autobiographies, and easy-listening music. **T1242**

**ATTRACTIVE AND ROMANTIC**

Attractive, funny, spiritual, independent, secure SWF, 49, red-head, enjoys movies, theater, walks, music, working out, reading. Seeking SM, with similar interests, for LTR. **T1226**

**ATTRACTIVE FEMALE**

SF, 28, 5'5", 135lbs, brown/brown, enjoys reading, movies, concerts, theater, dining out, outdoors. Seeking outgoing, confident SM, emotionally, financially secure, for friendship, possible LTR. **T1260**

**LOVE IS WHAT I WANT**

SWF, 18, S'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. **T1209**

**KITTEN SEEKS SOMEDNE TO CUDDLE**

Full-figured OWF, 42, brown/blue, receptionist, mother of three, enjoys sunsets, beaches, walks, country music, movies, mystery novels. Seeking laid back, affectionate, fun-loving SM for relationship. **T1222**

**SEXY BLONDE/GREEN, 24**

Fun SWF seeks funny, cute SWM, 25-30, to hang out with, for friendship only, nothing serious. East Bay area. **T1228**

**EXOTIC SEMI ASIAN**

Pretty, fit, fun. No baggage, vices. STOs, humorous, happy, sane. Successful business, athletic, traveled, adventurous, balanced. Seeking similar medium-tall SWM, 38-48, open-minded LTR. **T1231**

**HELLO**

Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **T5475**

**BLACK CANOY PRESENT**

I am open-minded, fun, and can be aggressive. Overall, I'm a sweetie and a cutie. Come and enjoy the quiet storm. **T1188**

**CLASSICAL PIANIST**

Bach and Brahms lover, seeks fellow musician for chamber music, friendship, and possibly more. **T1196**

**SUGAR 'N' SPICE WANTS HONEY**

East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. **T6989**

**FUN AND FANTASY!**

Feminine, fun, warm, witty, loyal, loving, smart, secure woman. I think the male gender is terrific. Let's enjoy all of life's pleasures and activities, actually whatever makes us mutually happy! The best is yet to come! **T1181**

**HAZEL EYES AND HIGH IDEALS**

Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. **T8269**

**GIRL NEXT DOOR**

Pretty, fun, kind, athletic, slender SWF, 30, S'6", with auburn hair, seeks kind, ethical, fun, educated, masculine, attractive, athletic man. **T1118**

**CREATIVE DRUMMER**

Creative, athletic SWF, 42, S'7", enjoys hiking, biking, running, artistic endeavors, intellectual discourse, meditation, and yoga. Seeking athletic SWM, N/S. **T1117**

**SNOOTING STAR**

Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. **T9399**

**ARRANGEMENT**

Pretty, sexy, mature brown-eyed girl, 38, seeks arrangement with a man who is very sexy, who enjoys being with a sexy woman. I'm sure it will be mutually beneficial, so give me a call. **T1081**

**SWEET**

Luscious black diva seeks brother, 25-45, for quiet pleasures out of the spotlight: romantic evenings, dancing, nature, laughter, kindness. Me? 30s, lovely, curly, bright, open-hearted. **T1091**

**ATTRACTIVE ASIAN FEMALE**

I am very attractive, 30, S'9", 140lbs, and looking to meet a tall, attractive, professional male, under 40, for relationship. **T1100**

**LOVE SEX, BUT DON'T CUM**

Must learn. Exchange education for satiation/mutual exploration. Playful, erotic, experimental, free-spirited, verbal. Age/race unimportant. **T1064**

**DOMINATRIX NEEDS SLAVE**

Disabled but ambulatory woman seeks nurturing, goofy slave/friend/masseuse. Tough mistress. Honorable person. **T1104**

**INTENSELY INTIMATE**

Foreign Born? Seeking serious partner. Let's reflect about life—explore it's many magical wonders! Honest, blond, semi-Bi-sexual, attractive, 40, HIV, creative entrepreneur. **T1106**

**WANTED**

S8F desires Caucasian male for dinner, lunch, coffee, or ? Must be financially secure. No games. **T9424**

**CUTE ASIAN**

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **T9456**

**SEEKING MR. RIGHT**

SF, 22, enjoys listening to Bob Marley. Seeking single male, 23-26, under 6', with great sense of humor. Give me a holler! **T1057**

**COMPLEX, CAPTIVATING WDMAN**

Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. **T9441**

**SEEKING INTIMATE PLAYMATE**

Tall, passionate, attractive, well-educated, enigmatic SBPF, 36, seeks tall, well-educated, attractive, passionate, clean-shaven, funny, passionate, articulate SWPM, 35-45, for mutual physical pleasure and fun. **T1045**

**LOOKING FOR FUN**

Single Asian female, 27, light smoker, with college education, seeks male, 27-34, for fun, friendship, and possibly more. **T1046**

**LONG BLOND-NAIRED LOVER...**

sought by very sweet AF, 37, who loves hippies and loud musicians. In search of childless SWM, 18-28, to enjoy the outdoors and ocean with. **T1050**

**ASIAN MERMAID SEEKS AQUAMAN**

Sensual mermaid, S3, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this week end. **T1003**

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**LIVE A LITTLE!**

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **T6936**

**SINCERE**

Female, 39, educated, sincere, passionate, and no children. seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **T7797**

**BEST FRIEND AND LOVER**

SAF, 5'6", 4-year-old daughter, enjoys movies, dining out, music, magazines, the park, picnics, singing, karaoke, travel. Seeking special gentleman, patient, dark skin, good sense of humor, who loves children, for best friend and lover. **T9986**

**GOOD WDMAN SEEKS GOOD MAN**

SWF, 23, 5'11", brown/brown, enjoys dining out, movies, walking on the beach, the outdoors, clubs, dancing. Seeking good man, ambitious, honest, trustworthy, respectful, for a casual to long-term relationship. **T9987**

**BIG BEAUTIFUL WOMAN...**

may be looking for you! Down-to-earth, laid-back SF, 29, artist, no children, relocating to San Francisco in June. Seeking male, 25-36, for friendship, possibly more! **T9955**

**SEXY, FUN-LOVING**

Southern SWF, S'4", 130lbs, curly blonde/green, fair complexion, enjoys movies, reading, television, wrestling. Seeking SM for friendship first, possible LTR. **T9956**

**EAT ME ALIVE**

Serve me. Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. To body massage me, and oral service. **T9949**

**VERY NICE ASIAN**

Very attentive, sexy, sweet SAF, 29, real lady, nice smile, sincere, kind, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you I will take care and make your dreams come true. **T9953**

**LOVER OF LIFE**

Artist, activist, in love with life and revolution seeks conscious, considerate, compassionate friend and companion, 30+, for nature adventures and urban explorations. Please be radically honest and man of color. **T9755**

**QUEEN SEEKS KING**

Sexy, think S8F, 18, seeks attractive SBM, 18-25, for friendship first, possible LTR. Looking to fulfill your fantasies. **T9917**

**YES AND KNOW**

SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. **T9889**

**INTERESTING EVENING**

Fun-loving, easygoing, honest BF, 33, S'6", medium build, enjoys life. Seeking emotionally secure SM for interesting night on the town. **T9886**

**EMPHASIS-PASSION**

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. **T8321**

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**INTELLIGENT WDMAN**

Full-figured, attractive BF, 43, loves writing, reading, movies, theater, concerts, shopping. Seeking attractive, intelligent, financially secure, generous foreign/WM with a sense of humor, for dating. **T9897**

**CAPRICORN**

Beautiful, intelligent, sexy SWF, 38, seeks tall SBM, 39-50, with blue or green eyes, spiritually aware, good lover, looking for special to share life/soulmate. **T9871**

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BIAF, dyed/pierced alterna chick, seeks cool fun great friendships, or a fantastic, fun, crazy, romantic connection with one in a trillion! **T9861**

**LIFE'S ADVENTURES**

Sexy, smart, strong, successful SBF, 5'5", 126lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or Bauer), well-traveled, addiction-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package, 32-42. Race open. **T9854**

**RADIANT, RETRO REDHEAD**

SWF, youngish S0, S'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **T8327**

**"OUTLAW" BRIDGE**

Alternate fourth(s), 22-SS, sought for 20 year on going Thursday night college-style game. Sense of humor essential. Enjoyer of music, politics, and travel appreciated. Rusty ok. **T9825**

**QUALITY WDMAN**

Petite, sexy, intelligent BF, 30s, likes music, sports, traveling. Seeking WPM, financially secure, for sensual, monogamous relationship. Must be D/O-free. **T9804**

**CREATIVE SPIRIT**

Spiritual, health conscious SF, artist, into nature walks, movies, museums. Desires to meet SM, 40+. **T9813**

**EBONY GDDDESS!**

Beautiful, outgoing, intellectual, PhD student. Stunningly, traffic-stopping looks. Seeking generous gentleman for fine dining, shopping, and wild times. No strings. **T9814**

**ASIAN**

Nice lady desired by imaginative international gentleman, 40, professional (lived throughout Asia). Seeking sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine...? **T9836**

**SMALL AND SPICY!**

Petite, original, unique, sensual, attractive SWF, S1, N/S, seeks affectionate, mature, keen, witty SM, for friendship, possible LTR. **T9797**

**IRISH LATINA**

Voluptuous SF, 38, red/green, seeks communicative, romantic, sexy, large SM who I can feel comfortable with. **T9806**

**IRISH EYES ARE SMILING**

Petite and pretty SWF, early 40s, dark/blue-green, trustworthy and honest, seeks old-fashioned relationship with SWM, 45+. Must be funny, smart, and handsome. Gray. Longing to love and be loved passionately. **T9737**

**FIT ASIAN PROFESSIONAL...**

with looks and substance, seeks lifetime partner: a successful OWPm, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. **T9733**

**SEXY TRIPLE DS...WANNA TASTE?**

BF, S'2", 145lbs, 44000, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **T9665**

**JEWISH CHER TYPE**

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **T5487**

**DANCE WITH ME**

Petite SF, 54, S'3", 125lbs, blonde/blue, seeks experienced partner only, 45+, with passion for dancing. Let's have fun! **T9673**

**IMPRESSIVE BEAUTY**

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **T8317**

**LOOKING FOR MR. RIGHT NOW**

SF, 38, S'4", light brown/green, average build, seeks a male, age and race open, for friendship or relationship. **T9642**

**ENIGMATIC SNY FLIRT**

Interesting, educated, cute, sensual SWF, 29, N/S, seeks smart, humorous, dreamy guy, 18-30, with big heart and spontaneous nature, for friendship, possible LTR. **T9634**

**A MAN TO KEEP IT REAL**

Sexy S8F, 23, seeks honest, intelligent, sexy male, 23-30, 6'+, for committed relationship. Serious inquiries only. **T9653**

**WHAT'S YOUR ITINERARY?**

SWF, 41, native San Franciscan, seeks friend and more to explore local sites: R&B clubs, walking trails, observatory. Enjoy good food, excellent conversation. N/S, N/Orugs. Lifelong Giant's fan. Have dancing shoes, hiking boots, sandals all ready to go. **T9628**

**EBONY PRINCESS**

Very attractive, honest, passionate S8F, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **T8433**

**ABSURD WRITER GIRL**

Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking dangerously intelligent SWM, 28-38, smashes-smashes art boy for hilarity, solace, moonstruckness, possible LTR. **T9586**

**CAN I SPOIL YOU?**

Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **T9606**

**ATTENTION**

Anyone who would like to have an interesting evening, please call. **T9585**

**LOOKING FOR SOMEDNE SPECIAL...**

Are you? Attractive, 41-year-old SW/HF, S'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **T8145**

**CARAMEL-TANNED AFRICAN BEAUTY**

Desirable, feminine, youthful, petite, educated, personable, internationally and multiculturally diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companionship, 38-50, S'8"+, honest, respectful, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, risk-taker, financially successful, N/Orugs, N/S, light drinker. **T9574**

**LOVE IT ALL**

Cute SF, 37, seeks educated, mature, communicative WPM, 40-55, who's full of life, for beneficial relationship. No games or drama wanted. **T9578**

# ART ON TAP

paintings by David Hamill, neon sculpture by Eric Ehlenger and seven unique beers brewed at Thirsty Bear Brewing Company.

Monday, May 21, 6 to 8pm  
Thirsty Bear Brewing Co.  
and Spanish Cuisine  
661 Howard @ 3rd Street

6 to 8pm enjoy tapas with the artists, place a free 40 word personal ad and enter a drawing to win ARTwork Gift Certificates. At 7pm enjoy a beer tasting hosted by Jane Metzel. If you place a FREE Connections Personal ad you may join the beer tasting round free of charge.

FOR MORE INFORMATION, OR TO RSVP GO TO  
WWW.ARTWORKSF.COM OR CALL 415-673-3080



# Readers carp

Dear Readers:

Several of you disagreed with my description of Rear Window—era Grace Kelly (and contemporary fashions) as “anti-organic,” which is fine. We are not obligated to have the same response to a given stimulus. These little spats are really only differences of opinion, in which mine are right and yours are wrong.

Here's one:

I don't know how old you are, but in '50s high-fashion drag (as seen, gloriously, in *Rear Window*), breasts were pneumatic torpedoes, hips were round and accessible by a furtive reach under those amazing stiff petticoats, the waist was pinched in fetishy-corset tight. And legs, in seamed stockings held up by garter belts, were walking a Marilyn sexy wiggle upon those stiletto heels. New Look fashions “anti-organic”? Girl, you need to look again. Most men I know, presented with a '50s Grace Kelly look-alike, dressed as I described, behind closed doors would have her on her back in an instant!

Only to be gored in the groin by one of those stiletto heels. I'm happy to say I was born too late ever to have to wear a panty girdle or little white gloves, but my mother wasn't. I can read, too. Every female-authored novel or memoir of or about the postwar, pre-free-love era (Plath, French, Shulman, ad infinitum) contains highly detailed descriptions of the effect of the period's obligatory female body armor on the wearer. Starching your crinolines. Spraying your hair. Straightening your seams. Wriggling into your girdle. Adjusting your bra's pulleys and gears to achieve the desired cantilevered effect... These exertions, by most accounts, served to assure the young lady (and her date) that nothing alive would escape to assert its moist or hairy animal nature. Like any mannequin, she had a figure but no body. Men of the period recall fighting grimly (the girls in these stories never helped) through layers of rubber, scratchy tulle, metal stays, and overengineered foundation garments just to cop a feel of... anything.

Of course, those clothes look fabulous now, when nothing is forbidden. At least not in any way that matters.

That was fun. Now let's move on.

Love,  
Andrea

Dear Andrea:

Ever since you wrote “Big Pussy sleeps with the fishes,” it's been bothering me. It's bothered me enough that I finally decided to send this e-mail.

There is no such word as “fishes.” Sea life, with only rare exceptions, is both singular and plural at the same time. Hence, crab, fish, shark. The only exceptions I can think of are whales (because they're mammals, not fish), octopuses, nautiluses, anemones, and nudibranchs (because they're cethalopods), and probably a few others that I'm unaware of because I'm not a marine biologist but a Muni transit operator.

So now I've pointed you in the correct direction; it's up to you to pursue this knowledge and use it correctly should the need arise.

Love,  
Bothered

Dear Bother:

By now you have discovered that you're wrong, and you're horribly embarrassed, but it's too late — you sent that e-mail, and it's never coming back.

I suppose if I'd written, “Big Pussy wears concrete overshoes” you would have weighed in on that. “Overshoes, also known as galoshes or rubbers, are actually made of natural or synthetic rubber. Overshoes made of concrete would be impractical.”

I'm not going to touch that stuff about crab and octopuses. I'm not going to dispute “fishes.” Instead, I'm going to pass you on to my brother, Fish Boy, and then pretend none of this ever happened.

“You may not be a marine biologist, but I am,” says my bro, the marine biologist. “Two fish on a plate are just fish, but “fishes” is a perfectly acceptable plural when referring to different types of fish. Consult Nelson's Fishes of the World or any field guide (Peterson's Pacific Coast Fishes, et cetera) if you don't believe me. While you're at it, check any available dictionary for the spelling of “mammals” and “cephalopods.” As for the proper plurals for other marine life — sorry, but I've got to go. My bouillabaisse is almost ready and I can't wait to taste all those clam, mussel, and crab.”

So there you go. I hope you sleep better now.

Love,  
Andrea

P.S. I never made a single joke about Muni drivers. Aren't I nice? ♦

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

## JEWISH ANARCHIST

Values loving, kindness, communication. Prime of life (I am 30). Confident. Accepts gifted/talented woman as equal. Masculine. Appreciates the dance between masculine/feminine. **♣946S**



### SWEET BOY FOR OANGER GIRL

SWM, 30, smoker, college-educated, enjoys sports, reading, movies, dining out, travel, the arts. Seeking SF, 25-31, with similar interests, for friendship, possible LTR. **♣1237**

### TALL OAK AND HUMBLE

Healthy, fit, attractive, successful S8M, 35, 6', 190lbs, small business owner, enjoys working out, dining out, dancing, movies. Seeking SF, 25-45, for friendship, possible LTR. **♣1240**

### OARLING! NELY!

White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! **♣9876**

### SEXY AND ADVENTUROUS

Attractive, sincere, affectionate S8M, 40, 5'7", 180lbs, brown/brown, enjoys working out, seeks a lady of quality to share our many interests, for friendship, possible LTR. **♣1256**

### PALE, LARGE-SIZED,...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. **♣8313**

### PASSIONATE KISSES

Tall, educated SWM, 40+, seeks intelligent, sensual female who would dare to explore the wonderful realm of eroticism. **♣1217**

### LET ME PLEASE YOU

Handsome WM, 20s, 5'10", 170lbs, wants to please petite, sexy AF, 20-30, for discreet encounters, married ok. **♣1221**

### CARIBBEAN STUO

Good-looking, in shape, well-endowed male, 5'11", brown/brown, seeks women of all ages for a good time. **♣1218**

### SEXY MAN SEEKS WHITE GIRL

SM, 19, likes talking nasty to females. Seeking WF, 18-25, for talking dirty and getting it on. **♣1208**

### LOVE WOLF

Hong Kong native, warm heart, zen mind, sculpted body, progressive views, sophisticated, good-looking, loves sailing, scuba. Seeking lithe lady wolf. Let's howl! **♣1211**

### BUOOAH LOVES

WM, 39, seeks exotic Asian female, 25-35, for traveling, cooking, romance. Must be honest and sincere and enjoy sex. **♣1213**

### AVIO READER...

finds beauty in nature, enjoys pets. SM, 56, seeking poetess to find rhyme and reason with sincerity, honesty, for proper alchemy. **♣1214**

### CHEATED ON?

Seeking comrade. Change the “miser” in commiserate. SWM, 34, fit, artist, reflection far from breaking mirror, seeks peer. **♣1229**

### TALL, OAK AND HANDSOME

S8M, 35, 6', 190lbs, athletic build, small business owner, enjoys health, fitness, stimulating conversation, giving feet/body massages. Seeking SF, 25-45, romantic companionship. Race unimportant. **♣1234**

## GOOD-NATURED

Adventurous, open-minded, writer SWM, 28, blond/blue, enjoys listening to music, movies, hiking, biking, much more. Seeking down-to-earth, open-minded, creative SF, 18-28, for casual dating. **♣1235**

## FINANCIALLY SECURE CEO

Romantic, honest, monogamous OWPM, 58, 6', 155lbs, into beach walks. Seeking S/O/APF, 50+, NS, light drinker, N/Drugs, no games, for LTR, possible marriage. **♣1200**

## WORKOUT PARTNER WANTED

Handsome, sweet doctor seeks pretty, disciplined, goal-oriented female partner to work out three to four times a week at the 24-hour fitness. Romance is possible. **♣1204**

## CARIBBEAN MALE

SM, 26, 5'11", brown/brown, athletic build, self-employed, seeks SF, 21-55, for friendship, possible LTR. **♣1187**

## WILLING 2 TRADE 4 SALA LESSONS

Discreet, sexy S8M, with professional hands, looking to trade massages for salsa lessons with SWM. Can you teach me? **♣1189**

## HONEST MAN

Attractive SWM, 46, seeks honest, sincere, fun-loving, adventurous SF, who loves outdoors, hiking, the beach, movies, for friendship first, possible LTR. **♣1190**

## SEXY, SWEET

Sincere SWM, 5'10", 185lbs, blondish-brown/green, works out, enjoys travel, antiquing, dining out, hiking, mountains. Seeking SF for friendship first, possible LTR. **♣1191**

## LOOKING FOR LOVE

Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **♣8860**

## INDEPENDENT GUY

Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. **♣8940**

## THE RIGHT MAN

Fit S8M, 40, 5'11", 170lbs, enjoys cultural activities, sports, dining out, movies, quiet evenings at home. Seeking attractive, fit, fun-loving SF, 35-50, for LTR. **♣1178**

## SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37, seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **♣1180**

## FOREVER

Honest SM, 29, seeks sweet, real woman for friendship first, possible more. **♣1168**

## CREATIVE, ROMANTIC, NONEST

Good looking SWM, 44, 6'4", dark hair, beard, N/S, light drinker, enjoys reading, movies, travel, outdoors, photography, animals. Seeking intelligent, adventurous, positive woman. Friendship first. **♣1155**

## SEEKING ADVENTURE

Honest, open-minded SM, 40, 6'4", brown/blue, medium build, into workouts, seeks open-minded, drug free, honest woman. **♣1156**

## GOOD TIMES

Healthy DM, 5'10", 155lbs, good build, enjoys skiing, opera, plays, sailing, kinky women. Seeking dark-haired, blue-eyed, confident woman, slim legs, extremely sexy and erotic. **♣1166**

## SPIRITUAL WARRIORS

SWM, 25, in search of peacefulness. Seeking African-American or Indian goddess to help explore these possibilities. **♣1167**

## SEXY, PASSIONATE ARTIST

Energetic, successful, professional, athletic, intelligent SWM, 32, 6', N/S, drug-free, enjoys romantic dinners, walks on the beach, comedy clubs, socializing with friends. Seeking SWF, with similar interests for dating. **♣1146**

## LOVE CAN BUILD A BRIDGE

Medium height, medium build, easygoing, good natured, early 50s seeking a girl for dating between 5'5"6", medium height/build, who is also easygoing, good-natured. Hope to hear from you. **♣9710**

## WARM-HEARTED PHYSICIAN

Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick brown/dark brown seeks SF, best friend and companion to share fun, laughter, moonlight conversations, mountain walks. **♣9459**

## MARRIED MAN SEEKING

Do you require trust and discretion? Do you seek an exclusive friendship with a man who's romantic, sensual, handsome, long-lasting, intelligent, tall, athletic, mid-40s, Caucasian? Are you in your 40s (+/-), married? Peninsula. Please call. **♣9952**

## RARE, ROMANTIC SM FOR FUN

Oak, attractive Latin SM, 42, 5'5", N/S, seeks joyful liaison with dream lover. I'm stable, creative, educated. You're fun-loving, craving genuine affection, maybe LTR. **♣1123**

## LET'S HAVE FUN...

and learn from one another. SHM, 37, medium brown/brown, no children, N/S, seeks Native America/A/HF, 24-42. **♣1133**

## PHOTO FUN!

Self-employed single white male, S3, white/green, smoker, seeks uninhibited ladies, 25-40, for fun with the camera. **♣1134**

## ARAB/MOSLEM

Honesty, respect, understanding, caring, love. SWM, 37, seeks female with these priorities. If all goes well we can reward ourselves with marriage. **♣1138**

## RESPECTFUL

SM, 20, 5'6", 158lbs, tattoos, likes sports, shooting pool, bowling. Seeking outgoing, adventurous, exciting SF for dating. **♣1147**

## LOOKING FOR PRINCESS

SWM, dark mysterious road warrior with a heart of gold, ISO smart sassy princess, 20-35. **♣1141**

## NEW TO THE AREA

SWPM, SS, semi-retired, enjoys travel, looking for kind, non-workaholic SWPF, 35-50, someone who would take the time to smell the roses. If interested please call. **♣1158**

## BORN TO BE WILD WITH SOMEONE

Broad-shouldered, spontaneous O8M, 5'6", 200lbs, father, sense of humor, enjoys coaching football, tv, oil painting, cuddling. Seeking available ladies. **♣1137**

## FANTASIES FULFILLED

Handsome, well-hung, in-shape O8M seeks fine, freaky A/WF for the ultimate in satisfaction. Guaranteed. **♣1128**

## WANTED: OLDER WOMAN

Good-looking WM, 50, seeks understanding, slender older woman for occasional visit and great sex. I guarantee it. **♣1131**

## LOOKING FOR ADVENTURE

SM, 35, 6', 175lbs, medium build, blond hair, carpenter, enjoys movies, theater, live music. Seeking non-committed, weekly relationship. **♣1135**

## LOOKING FOR ADVENTUROUS ASIAN

Outgoing middle-aged PM, 42, loves life. Enjoys conversation, travel, sporting events, concerts. Seeking open-minded, adventurous woman. **♣1144**

## WORTH THE CALL

SWM, late 30s, 6'4", seeks generous, mature SF, 35-50, for mid-day rendezvous. Must be discreet. **♣9401**

## NEW TO AREA

SWPM, 23, N/S, musician, writer, likes movies, sports, live music, cuddling. Seeking outgoing, honest, fun-loving SWF for dating. **♣1109**

## HONEST, NICE

Romantic SWM, 5'9", 185lbs, enjoys the outdoors, cooking, good conversation, the beach. Seeking warm, affectionate, romantic SWF for possible LTR. **♣1110**

## COULD YOU BE THE ONE?

Easygoing SWM, 33, smoker, likes the outdoors, sports. Seeking outgoing, slim, fit, attractive SWF, 30-50, for dating. **♣1111**

## BE MY COMPANION

Retired S8PM, 50, enjoys cooking, walks, dancing, working out, movies. Seeking financially secure, attractive SF with similar interests. **♣1082**

## 10-Minute Dating!

“A Shorthand Version of a Year's Worth of Dates.”

Enjoy a short conversation “date” with each of 8 to 10 single, professional, men or women, in one night. Confidentially select those you'd like to see again, and be notified of those who'd like to see you, too! Admission \$20 by advance reservation only. This is a limited seating engagement. Early reservation recommended to ensure a spot!

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## MAN WITH VALUES

Match maker too! Honest, playful, dedicated to social/planet justice handsome, trim SJM, 5'11, looks 50 [just kidding] dancer, outdoorsy, financially secure. Seeks similar values, slim to medium woman. For friendship/marriage. **T1113**

## A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family, N/S, please no kids yet. **T7798**

## SHOWING YOU WITH GIFTS

Handsome, athletic SWM, on Peninsula, seeks slim, sexy female to spend my money on. You supply romance. Under 45, and under 125 lbs please. **T1075**

## MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **T6978**

## GIVE IT UP

BM, 53, seeks sensual female, up to 50, H/W proportionate, for fun, massages and turning sexual fantasy into reality. **T1084**

## ALPHA HIPSTERS, GEEKS & CUTIES

Urban art guy, 40, 5'11", 190lbs, athletic, educated, fun, happy, seeks fun, cute SF, 28-36, who is happy with herself. Sense of humor +. **T8872**

## TALL, DARK & HANDSOME

DWPM, 48 (low mileage!), trim, funny, passionate, expressive, playful, easygoing, attentive, intelligent. Seeking attractive, funny, intelligent lady, 25-45, with strong libido. Let's have fun! **T9248**

## BIRD MAN SEEKS COMPANY

Future ornithologist wants to meet SF. I'm 19, currently college student. Trying to find someone with common interests: birds. Grateful Dead, Pink Floyd, zoos, aquariums. **T1061**

## HOT SINGLE GUY

SWM, 21, 6'1", 150lbs, jazz musician, true romantic at heart, likes live music of all kinds, dancing. I treat women with respect. Seeking SF, 18-25. **T1062**

## SJM SEEKS GODDESS...

to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. **T1068**

## LOOKING FOR A GIRLFRIEND

SWM, 33, good-looking (he pictures), but shy, seeks female 25-33. I'm romantic and sweet, you be the same. **T1079**

## TALL, BALD BLACK MAN

Uninhibited, tall BM, 35, seeks female for fun, uninhibited relationship. I believe in work hard, play hard. **T1074**

## PETITE ASIAN...

sought by humorous SWM, 34, 5'8", law graduate. I love Asian culture! I enjoy restaurants, travel, movies, karaoke, intelligent conversation, and humor! **T1095**

## NON-YUPPIE

Unconventional but grounded, good-looking guy, 42, seeks enlightened, attractive female. Into W.S. Burroughs, Aubrey Beardsley, Sun Ra, Bach, yoga, bikes. Art, not money, Monet. **T1099**

## BAY AREA PROFESSIONAL

SM, 33, 6', athletic, dark hair, brown eyes, seeks independent SF, 21-31, for movies, fun, friendship, and more. **T1102**

## FLIGHT 1950 L.A. TO S.F.

You: brown pants/black jacket, traveling with another woman, first class, aisle seat, near main cabin. Me: tight pants/salmon shirt/black day pack. Our eyes meet. Coffee? **T1107**

## ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. **T1058**

## SEEKING COMMITMENT

Caring, gentle, understanding male, 5'9", 163lbs, brown/hazel, mustache, enjoys movies, documentaries, reading, current events, dining, cooking, pets. Seeking petite SA/BF with similar interests. Children ok. **T1066**

## SEES COFFEE BUDDY

Working-class SM, 57, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/S, N/D, N/Drugs, for coffee and... **T9616**

## FUN AND FREAKY

SBM, 6'2", 220lbs, father, likes sports, music, television, bowling, shooting pool, clubs, movies. Seeking female with same interests. **T1065**

## APRIL'S SHOWERS

Brings fervent passions for May flower's golden nectars. Tall, trim, attractive SWM, 50, seeks similar, loving woman with sensitivity, for committed, romantic LTR, personal growth. **T1059**

## WANTED: MATURE WOMEN

Erotic, sensuous, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **T9556**

## MAN FOR ALL SEASONS

Smart, athletic, handsome, financially secure, sexy, mischievous, kind, playful SWPM, 5'11", into sailing, biking, hiking, environmental/social issues, great conversations, fun. Seeking beautiful, well educated, adventurous, slender, athletic, monogamous, emotionally secure SF, 33-43, dedicated to balanced/healthy life. **T9824**

## FUN TIME

SWPM, 37, N/S, looking for pretty, adventurous woman, 25-35, for alternative sex, enjoying the better things in life, and LTR. **T1044**

## GOOD GUY

Well-traveled business executive, 56, seeks attractive, nice, intelligent woman who can appreciate a good man. Slender non-smoker desired. **T1047**

## LOOKING FOR ALIVENESS

Sensitive, smart, cultured man, 33, seeks female companion for discourse, play, and adventure. I love to run and backpack, theater, reading, travel. **T1048**

## COMMANDO

Single white male, 42, father, seeks female, 30-45, for friendship and more. Behind my tough exterior is a gentle, loving person with hopes and dreams. **T1049**

## SIMPLY DANGEROUS

SM, 32, 6'5", seeks adventurous, intelligent, attractive SF, 18-40, for friendship, possible LTR. Serious replies only. **T1051**

## GET TO KNOW YA

Jewish professional male, 26, 6', 180lbs, dark brown/dark brown, seeks African-American woman for cautious, respectful dating and friendship. **T1052**

## HEY YOU, DON'T WATCH THAT

Watch this instead! Smart, good-looking, healthy, sometimes funny, a bit shy, inquisitive, affectionate SWM, 34, looking around for SF, 27-35. **T1053**

## O, PERSIAN LADY...

With red shoes, black hair, sweet smile I was loathe to lose, at Dastan Ensemble show we sat. Of Persian music, dance did chat. Enjoyed the performers' heart and skill. The mindful mood of their art, until it was time to rise, clap, and depart. You were: 30-40ish, Iranian woman. Me: 50-something American man in black and brown. I had to leave for an early appointment, but I remain curious about you. If you are interested in talking about culture, life, call me. **T1056**

## DISCREET FUN

Latin male, 5'7", 145lbs, musician, likes music, sports, having fun. Seeking fun, adventurous SF for discreet sex. **T1042**

## A CHANCE MEETING

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **T8154**

## BLACK STUD, SUPER ENDOWED...

fit body, desires wealthy woman who's sexy, horny, uninhibited, kinky, loves to dress sexy, loves having sex 3-4 times a day in the outdoor area. **T1030**

## ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **T6411**

## SEEKING A TRUE LADY

SWM, 61, 5'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, 55+. Hir suite a plus. **T6738**

## LET ME BE THERE FOR YOU

SWM, 42, 5'9", impotent but still in need to hold someone, not financially/mentally secure but housebroken, N/S, N/D. West Contra Costa. **T9253**

## BIG HEAD

Attractive SWM, 31, 5'10", 175lbs, dark/blue, nice body, enjoys sports, the outdoors, dining out. Seeking attractive, fit SF to spend time with. **T1029**

## GREEK HANDSOME HERO HURRY

Let's enjoy life together: music, biking, boating, and each other. I'm fun, are you? Serious, relationship-minded, down-to-earth people only. You're gonna love me. **T1008**

## EBONY AND IVORY

Handsome, fit, Asian tycoon, 39, seeks physically fit African-American queen, 20-40, for good food, movies, friendship, and maybe much more. **T1016**

## BIG HEART

SM, 42, 5'10", 200lbs, nice and cuddly, enjoys sports, reading, movies, quiet evenings at home. Seeking big-hearted SF, for friendship, possible relationship. **T9989**

## ADVENTUROUS AND ARTISTIC

SM, 33, 5'9", 200lbs, sandy blond/deep green, airbrush artist, fun-loving, down-to-earth, likes the outdoors. Seeking SF for friendship first, possible relationship. **T1015**

## FEEL THE ENERGY

Very energetic, clean, attractive SHM, 24, 5'7", wants to satisfy an older woman's desire. Disease free. Race unimportant. **T1014**

## SMART AND SEXY

SM, 32, 180lbs, enjoys flying airplanes, rock climbing, outdoors, adventure, walking along the beach, movies, Seeking hot, attractive, smart, sexy, wild SF. **T1024**

## ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters with college-educated women, 35-46. **T6805**

## WELLING AND ABLE MAN

Well-endowed SM, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **T8650**

## CUNDLING AND SNUGGLY

Well-endowed 24 year old likes to be paid attention to. Seeking a young woman to enjoy sensuality. **T9214**

## SPECIAL WOMAN NEEDED

Very nice BM, 49, wants a woman who seeks love and happiness through her submissive desire to love and please a black man. **T9959**

## CREATIVE

SWM, 45, 5'7", 150lbs, actor, writer, magician, poet. Into rock-n-roll, reggae and beat writers. Seeks adventurous woman for fun times, walks, live music, movies, more. **T9960**

## SINGLE BIG DADDY

Looking for honest SF, 25-45, 100-230lbs, to spend evenings together and have fun. Someone who is willing to go 50/50. **T1000**

## NATIVE NEW YORKER

SM, 5'9", 160lbs, carpenter, enjoys movies, dining out, photography. Seeking SAF, 25-40, for casual dating. **T9983**

## SELECTIVELY SEEKING

Extremely mature, responsible, easygoing, friendly SM, 24, enjoys skiing, swimming, reading, dancing. Seeking open-minded SF, 18-35, who likes travel, having fun, for dating. **T1002**

## NO HOLDS BARRED

Extremely hardcore, kinky, freaky, wild DBM, 36, 5'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. **T9215**

## INTELLIGENT SINGLE GUY...

5'8", 34, 190lbs, loves movies, concerts, laughing, giving back rubs. Seeking SF, 25-35, for good conversation and fun. Sense of humor a plus. **T9957**

## CURE FOR SPRING FEVER

Sought by tall, fit, educated SWM in Palo Alto seeks research assistant in SWF, 50+, 5'5", . **T7586**

## LOOKING FOR ADVENTURE

Horny, young Irish male seeks attractive, horny female, 18-35, for sex, drinks, and fun! **T9967**

## WHITE BOY ORAL TOY..

seeks 8F. Let this white boy bury his head between your legs until you cum again and again. No reciprocation required. **T9950**

## MARRIED? LONELY?

Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location, Let's embrace what we need. **T9219**

## IN SEARCH OF MUSE...

to develop an ongoing photographic relationship that will capture your essence and beauty. Be naturally beautiful inside/out, 18-40ish, with an open mind. **T9951**

## WELL READ, WELL TRAVELED

Slim, sensual, attractive SWPM, excellent sense of humor, occasionally brilliant, enjoys books, food, the outdoors. Seeking intelligent, kind callipygian SWF, 40s, for possible LTR. **T9929**

## ROMANCE BY CANDLELIGHT

Handsome, self-employed DBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. **T8484**

## EXPERT CUNNILINGUS

No reciprocation necessary. Age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. **T9452**

## BODY MASSAGE FANTASY

Mature WM, seeks full-figured woman, for body massage, for her release and pleasure. **T8953**

## BIG TEDDY BEAR

SW/HM, 23, 6', 235lbs, brown/hazel, enjoys partying, dancing, drinking. Seeking someone to love. **T9900**

## THE MAN YOU'RE LOOKING FOR

Smart, sexy, romantic, slim SM, 22, 6', seeks woman who likes romance. No games. **T9902**

## ARE YOU THERE?

Irish/Spanish SM, 39, 5'7", 165lbs, brown/hazel, mustache, enjoys walks, tv, rides on the coast. Seeking smart, sexy girl. **T9909**

## NEED A FREAK?

Attractive, light-skinned, freckled, educated, employed SM, 20, 6'3", 220lbs, pierced tongue, goatee, tattoos, seeks a female to kick it with and hopefully do the thing. **T9915**

## FANTASY DANCE?

Pleasure Zone, voyeur at Power Exchange? Fit, attractive, entertaining man, youthful 52, for similar lady to freely fantasize in a supportive environment. **T9891**

## SWM SEEKS BUSTY SWF

SWM, 47, San Francisco homeowner, with plenty of free time, who loves voluptuous, busty woman under 200lbs. Long hair a plus. **T9881**

## KIND, FUNNY, BASICALLY NORMAL

SWPM, 43, with Herpes, good values nonetheless, seeks similar SF, under 47, in shape, San Francisco resident. Spring is here. Let's talk. **T9887**

## I NEED A FREAK

Athletic, attractive, versatile SWM, 26, 5'11", 175lbs, goatee, shaven/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. **T8266**

## MIGHT AS WELL BE ON MARS

SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SF/undercover-bad girl for rock-n-roll, crazy nights, possible LTR. **T8814**

## ADVENTUROUS

Attractive WM, 45, likes Billie Holiday, Preston Sturges, Rambaud, Jiri Hendrix, Fort Bragg, Yuba River. Seeking attractive, honest, sensuous, adventurous, open-minded female companion. **T9892**

## ATHLETIC THINKER SEEKS...

compliment. SAM seeks SF who's passionate about her interests. I like running, mountain biking, movies, talking and dancing to the wee hours. How about you? **T9877**

## CAN'T GET ENOUGH

Outgoing, attractive, eager WM, 25, wants to satisfy the desires of all woman, age/race unimportant. **T9894**

## SEXY WOMAN?

Athletic HM, 5'10", 145lbs, delivery driver, father of two, baseball coach, loves sports, salsa dancing, music. Seeking disease-free female for intimate encounters only. **T9880**

## ASIAN WOMEN APPLY HERE:

Educated, fit, honest, considerate SWM, 32, non-smoker, enjoys sports, hiking, exercising, nights on the town. Seeking fun-loving, laid-back, attractive SAF, 24-34, for mutually enriching relationship. **T9903**

## LOOKING FOR A DANCE PARTNER?

Tango and/or Rhumba novice (male, 44, professional, fun, and handsome), seeks female counterpart to join for mutually convenient "first time" lessons and practice. Let's add music and dance to our lives. Might you be 35-40 or so, fit, easy-going, and waiting for a fun potential dance partner to come along. SF or East Bay. **T9905**

## LOOKING FOR CASUAL FRIEND

Athletic WM, 29, 5'10", 165lbs, brown/blue, enjoys sports, movies, outdoors, dinner. Seeking slim, attractive, sexy, self-confident, similar WF, 18-35, good personality/sense of humor, H/W proportionate. **T9916**

## TRUE HEART

Open, honest WM, 45, 6'1", 160lbs, brown/green, enjoys beach walks, mountains, live theater, movies, conversation. Seeking similar woman for friendship first, possible LTR. **T9899**

## MALE SEEKING FEMALE

Active lady 40 to 55 preferred. Do you like the best, be respected, cared about, special, loved, wanted, be spoiled, and to feel important,...receive cards and flowers, to be trusted and start new.

I'm positive, confident 5'11" 190-195 lbs, hazel eyes, brown hair, non-smoker, no drugs love to dress well, and with some tummy "now".

I like to travel first class frequently, dance and dine and live a spontaneous adventure. If you're the kind of gal who loves excitement and to be put on top of a pedestal. I'm your guy. I still believe chivalry is not dead. As a hopeless romantic, I say, we're not here for along time, we're here for a good time. I have long term goals, and great married female references...Let's go fly or sail to all the great adventures in life... A MUST, mail some honest info about you as I've given here. Friends first, Live in Napa Valley on your days/nights off to start.

**S.W.M E-Mail**  
vacation@napanet.net

## CUTE AND OUTGOING

Fun-loving, ambitious WM, 34, 5'11", 200lbs, business-owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. **T9890**

## MY SWEET LADY

Tall male, 6'4", 220lbs, great shoulders, goatee, outdoors type, satellite technician, loves hiking, reading, swimming. Seeking honest, confident female for friendship and serious relationship. **T9898**

## PLUS-SIZED WOMAN

Kind, understanding, romantic, San Francisco-born HM, 53, 5'8", 175lbs, seeks romantic affair with full-figured WF. **T9901**

## MYSTIC

This SWM, 45, 5'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. **T8414**

## CITY OR COUNTRY

Truthful, positive, optimistic, educated WM, 33, N/S, no children, seeks a down-to-earth, no-nonsense, straight-shooting woman, 28-33, who tells it like it is. **T9869**

## ROSWELL13 IS HOW I FEEL

SACM, 28, 5'10", black/brown, occasional smoker/drinker, no children, seeks female, 18-30, 5'6"-6'3", for relationship. **T9870**

## MUSCULAR & ATTRACTIVE

Good-hearted SJPM, 40, 5'9", great sense of humor, seeks attractive, curvaceous, kind, sensuous lady, under 43. **T9874**

## MALE-FEMALE TG SEEKS WOMAN

Bright, attractive, compassionate non-surgical transgendered male-female, enjoys en femme private and public. Value masculine as much as feminine. Ready for relationship, friendship, correspondence. **T9858**

## HEY YD!



**RESPOND! Call 1-900-328-0133.**

**You must be age 18+. Calls cost \$1.99/min. billed to your phone OR**

**USE YOUR CREDIT CARD 1-877-337-3292.**

# C GUARDIAN nnections

## SYMBIOTIC RELATIONSHIP

Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing, sex appeal, psychic readings, and more to a special, generous woman. ☎9046

## LOOKING FOR FUN

Separated ACM, 40, 5'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, 5'5"-7", San Mateo area, for friendship. ☎9843

## PERVERSE POLY PAGAN

Erotic priest desires passionate playmate (partner?) for sacred acts of love and pleasure. Me: 30s, tall, burly, handsome, bright, intense. You: 21-40, sensual, attractive, non-monogamous. ☎9844

## SEEKING ASIAN WOMAN

Fit SWPM, 6', seeks SAF to explore a passionate and sensual relationship. I am here to please you. ☎9829

## SEEK SINGLE BLACK FEMALE

Fit, attractive, fun, successful DWP/M, 41, blond-white/blue, seeks slim/medium build, 32-42, for serious relationship only. Children ok. ☎9830

## FUN & MORE

Fit, attractive married WM, 47, extremely talented lover, masseur, conversationalist, seeks attractive, fit, W/AF for discreet adventures. ☎9855

## LOOKING

Attractive, humorous, intelligent SWM 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. ☎9812

## SEXY, HANDSOME ONE

PM seeks slim, attractive WF, who is playful, intelligent, classy. Seeking LTR with right one. Must love dogs, music, outdoors, good food. ☎9827

## BEAUTIFUL ASIAN GIRLFRIEND

Multi-millionaire investor. Fit, youthful, handsome SWPM, 6', 180lbs, blonde/blue, artistic and romantic. Seeking beautiful, slim, affectionate SAF, under 32, for the best of everything. ☎9839

## IF SPANKING...

has positive associations in your secret fantasies, if you're female, 20s-40s, thin/medium build, attractive, call this handsome SWM, 30s, PhD, interested in literature, art, film. ☎9834

## RENAISSANCE MAN...

44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science. Seeking babe with healthy libido, ready for adoring man. ☎9235

## TO LOVE IS TO LAUGH

Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. ☎9433

## LOVE OR TRIPLE WORD SCORE

Nice Jewish guy, 53, looks 45, avid tennis player, loves scrabble, seeks nice Jewish gal attractive, 38-44, for intense scrabble, eclectic conversation, ultimately committed relationship. ☎9842

## A REALLY GOOD CATCH

Down-to-earth, quiet, laid-back, caring SWM, 49, 5'11", 160-170lbs, reddish brown/hazel blue, loves reading, sightseeing, traveling, outdoors, animals, children. Seeking caring, non-materialistic SAF, 20-50, with good morals, for an honest LTR. ☎9802

## OLDER LADIES

Financially secure SBM, 35, seeks hot encounters with single or married women, 50+. Why wait? Let's enjoy each other. ☎9821

## TEST DRIVE

Crazy, smart, secure, handsome SWM, 32, 6', blond/blue, no ties, open to life. Still searching for my cutie. ☎9820

## NOT VISIBLY DEFORMED...

nor entirely without merit. Over-educated/under-employed SWM, 32, seeks SAF for friendship/dating/subverting the dominant paradigm. ☎9831

## LOTS OF LOVE TO GIVE...

haven't found enough. Very talkative, sociable, hip, attractive SWM, 35, 5'5", 170lbs, athletic build, blond/green, surfer type, business owner, no kids, seeks strong-willed, accepting, nice, friendly SWF, 26-32, for LTR. ☎9841



## ROMANTIC

Latino, 36, 5'10", 165lbs, not into bars, cell phones, smoking or one night stands. I am into classic rock, dinner and conversation. Please be 25-45, masculine and genuine. Biconous ok. ☎1232

## DRAL MATE WANTED

Stocky, average GWP/M, 33, HIV+, smoker, cut, looking for passionate, older gay male with fat cut tool to service orally on a regular basis. ☎1202

## FRIENDSHIP OR MORE

Attractive, slim, masculine, kind GAM, 30, HIV+, great personality, seeks similar, handsome, masculine GWM, 40s, for dating and LTR. ☎1225

## SMALL IS BEAUTIFUL

Under 6'2" We love it! Group of guys with small endowments seeks you for hot fun. Get in touch. ☎1227

## MUST SEE TO APPRECIATE

Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎9774

## ORAL PLEASURE FOR MARRIED BI

SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎8841

## HEY GUYS

Hot, masculine WM, 40, 6', 185lbs, seeks top, masculine, discreet guys, 25-45. Let's kick back and get horny. ☎1174

## ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎8662

## BEND OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. ☎8857

## MUSCULAR AND MASCULINE

Very good-looking ex-naval officer, 45, seeks masculine, very good-looking, good-humored, optimistic man who enjoys sports, travel, church on Sunday. ☎1124

## LOOKING FOR ADVENTURE

Sexy, outgoing, caring, generous WM, 6'1", 155lbs, likes music, watching tv. Seeking outgoing, spontaneous SM for friendship and having fun, maybe more. ☎1154

## TOP SEEMS BOTTOM

Handsome, sensitive, conscientious, devoted GWM, living in east bay, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack Russell Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. ☎8657

## CURIOUS VIRGIN BOTTOM

Be curious no longer. Gentle first-time penetration available by understanding, genuine man. Virgin tops also facilitated. Beautiful, unforgettable, wonderful experience. ☎1129

## THE RIGHT GUY

Attractive, discreet bottom Filipino, 28, enjoys music, cuddling in bed, sports. Seeking attractive, fun, hard-working top, blond/blue, who can work it. ☎1126

## MONOGAMY IS THE BEST

Very handsome SWM, 24, loves the outdoors, beaches, dogs. Seeking cute, loving, caring fun Latin male for monogamous relationship. ☎1112

## SEEKING OLDER GUYS

SHM, 25, seeks older males, 50+, for erotic fun. Please be clean and discreet. ☎1090

## SEXY AND PLAYFUL

I'm very interested in meeting you. I'm a healthy DWM, 38, 6', who would love to share my first experience with you. ☎1119

## A LOT TO OFFER

SBM, enjoys basketball, movies, fun. Seeking SM, for big fun. ☎1114

## FORESKIN

40 year-old GWM seeks other guys, with foreskin, to hang with, j/o, enjoy, respect each other. Safe, no attitudes, judgements, buffs. ☎1069

## ATTRACTIVE ASIAN MALE

Fit, sincere, honest, good-looking Chinese male, 33, 5'9", 160lbs, seeks attractive GWM for dating and relationship. ☎1101

## GO!

36, 5'10", 170lbs, smooth, East Bay Latino looking for my height or taller, 25-50, non-smoker, masculine. I'm romantic, into '70s rock, light partying. Not into: cell phones, drama, selfishness. Bi-curious ok. ☎1108

## HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/travel. ☎8156

## EROTIC MESSAGE...

free for straight, bisexual, and masculine guys, 18-45, with tight, trim builds. Given by trim, bisexual WM, 43. ☎9576

## BI-CURIOUS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. ☎8396

## AD OF THE WEEK

### SPICY GEMINI BLOND

New Orleans artist, furniture designer, with intense personality, seeks sexy, youthful GM, for Euro sensuality, romance, passion and shared exhibition. Me: 30s, HIV+, very healthy, 5'6", 135lbs, tight, hard, smooth and sexy, mysterious and deep with piercing eyes. Into adventure, nature, kissing, sexual creativity and life. ☎1055



www.mossbeachdistillery.com

## OPEN-MINDED

Young, biracial, 26 year old male, 5'6", slender build, 145lbs, just moved here from Missouri. Looking to meet SM, 20-30, for dating, possible LTR. ☎1025

## STRONG TOP MAN...

56 years old, 5'10", 190lbs, healthy, HIV-, workout every day, masculine, in good shape, looking for bottom. ☎9966

## BI, MARRIED WHITE GUY

Married Bi guy seeks others, Bi or gay, for massage and fun. ☎9978

## BI, HOT, AND VERY HORNY

Hot, Italian bisexual, seeks other gay, Bi, or curious males, for fun in the Concord or East Bay area. ☎9982

## BEST KEPT SECRET

Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean, HIV-, for JD at my place in San Francisco, no reciprocation necessary. ☎8499

## CUM FACIAL

Desperately needed by a hungry male. Please help me. ☎9954

## SEEKING GOOD TIMES

Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking BIM, 18-25, bottom. Couples are welcome. ☎9385

## ATTENTION ALL BLACK MEN

Hot, sexy, very attractive Latin bottom, 6'1", 170lbs, always horny, seeking hot, hung black man who would like their cock sucked on a regular basis. ☎9926

## CHUBBY BUDDY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎8610

## NEW TO BAY AREA

GWM, 60, seeks French passive/Greek active action with those taller than 6'. Men of color, HIV-, most desirable. ☎8986

## SEX NOT

## PREREQUISITE

SGWM, 50, 175lbs, seeks same net overweight, 30-55, whose interests include walks, arts, home life, dining out, etc. Call, I'll respond. ☎9888

## FEET, SHEER SOKKS

Attractive Latino, 34, 5'11", 190lbs, dark features, Virgo, N/S, N/D seeks Latinos, Whites, Asians into same fetish. N/S, N/D, under 40, no games, serious only. ☎9867

## ARE YOU OUT THERE?

Slim, loving, caring SAM, 40s, 5'7", black/brown, seeks mature, loving, understanding, secure SM for LTR. ☎9851

## ROCKRIDGE?

Masculine black male, 5'10", 175lbs, bottom, smooth body, mustache/goatee. Seeking masculine White or Hispanic top men, 30s-50s, for uninhibited, quality sex. ☎9835

## I SWALLOW!

We're both delighted—the more I induce your balls to unload, the more you enjoy it, the more I guzzle. Yum yum! ☎9840

## ROMANTIC, UNCUT, HAIRY

Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. ☎9234

## ONLY THE CREATIVE...

live life! 40, blue-eyed European seeks Frenchman, 20s-40s, with imagination. ☎9837

## NICE GUY

GWM, 36, 6', 160lbs, N/S, enjoys music, reading, outdoors. Seeking down-to-earth GM, 22-44, with similar interests, for friendship, possible LTR. ☎9796

## A RIDDLE

I'm a puzzle, an enigma, an unsolvable riddle. If you feel the need to figure me out, suppress it! Seeking broad-shouldered man with nice smile. ☎9765

## TOP GUYS

SHM, 21, is looking for hot date with top guys. San Francisco area. ☎9792

## WELL-ENDOWED?

All well-endowed men wanted for total oral satisfaction by a young hardbody who loves to please. Discreet and safe bottom can entertain you. ☎9759

## YOUNG AND READY

Willful and able! WM, 25, 5'10", 165lbs, brown/brown, shaved head/goatee, in Marin County, looking to hook up with other males. ☎9708

## SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. ☎9709

## LAUGHTER AND PASSION

Lean, toned, energetic, nice GWM, 45, seeks strong, cuddly, teddy bear guy. Let's laugh, crack up, and cuddle. ☎9618

## BLUE-COLLAR BUDDY WANTED

Tall, blond professional, 50, seeks to meet blue-collar type for outdoor activities, travel, fun. ☎9583

## HOT SONOMA COUNTY

Masculine WM, 40, 6', 175lbs. You: 25-45, very masculine looking, for discreet good times. Let's kick back and enjoy. ☎9577

## GOOD CATCH

Good-looking, slim GPM, 30, nice personality, seeks similar, masculine GWM, under 40, for friendship, old-fashioned dating, monogamous LTR. ☎9470



## LOOKING FOR SPECIAL LADY

Good-looking, sweet, loving, kind, honest GBF, 20, 5'2", 140lbs, short/brown, light smoker, seeks mature female, 20ish, who is not about playing games. ☎1121

## LET'S GIVE IT A CHANCE

SWCF, 51, smoker, enjoys dining out, the city at night, cooking, walks, car rides, conversation. Seeking female with similar interests. ☎1122

## WOMAN TO WOMAN

Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎9575

## EAST BAY HOTTIE

SF, 39, 5'3", chubby, brown/brown, very feminine, enjoys reading, writing, tv, music, walks on the beach, communicating with nature, shopping, astrology, graphology, and Hawaii. Seeking romantic, communicative, intelligent, honest, loyal, friendly, outgoing SF for possible LTR. ☎1011

## CHOCOLAT

Let's make a mocha swirl. Tall, voluptuous, kinky, busty, attractive, feminine BF seeks: physically similar white counter-parts for hot times. Prefer very buxom (D-F cups). ☎9961

## LOOKING FOR MS. GOODBAR

Attractive, full-figured BF, 43, beautiful bust line, enjoys movies, concerts, the theater, shopping, flea markets, reading. Seeking feminine, attractive, sexy, pretty, busty woman. ☎9922

## 43, LIBRA

You answered my ad woman to woman, but left the wrong phone number please call again, because I'd like to talk to you. ☎9893



## EXTRA RETURN

Two well-hung, able-bodied, extra clean men needed, for mutual engagement with blonde female, 40. ☎1201

## HOT PAIR ON PENINSULA

Attractive married white couple, 40-something, seeks Bi or couple with same for erotic encounters. Light smoker, drinker, herb friendly ok. ☎9379

## SHAVED, LADIES LAIN ON ALTARS

Cuddly couple, look 55, seek normal shaped couples, 40-75. Retired, not working best, liberated by our age. Meet friends. ☎1179

## THRICE IS NICE

Healthy, attractive, professional couple looking for healthy, attractive female. BDSM. We are fun and like to share! Always safe, consensual. Always erotic. ☎1097

## DARKNESS & LIGHT

Talented, diverse WM, 30, photographer, seeks uninhibited, enlightened subjects for provocative, erotic subject matter to be taken to the next artistic level. ☎1063

## SEEK COUPLE 55+

DWM, 40, 6', 200lbs, very healthy, interested in experiencing threesome for the first time. ☎1087

## LOOKING FOR FUN

Single white couple seeks single female for friendship. Male: 5'9", 135lbs, brown/brown. Female: 42, 170lbs, brown/brown. Seeking sexy woman for fun. ☎1054

## BI MALE

Seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails. ☎6561

## SEEKING EXOTIC AND EROTIC

SWM, 30 years old, 6'2", blonde/blue, 200 lbs. Seeks couples, singles and married females, ages 18-45, especially A/H/Indian and other dark, exotic types. ☎6997

## TIMES ARE BEST WHEN SHARED

BWM, in Oakland, HIV+, healthy, would like to meet females and couples for mutual watching, being watched, erotic massage exchange, and more. ☎9970

## EROTIC COUPLE WANTED

Sexy black couple, mid-20s, seeks Bi females or couples to explore freaky fantasies, take pictures and videos. Drinkers and herb-friendly welcome. ☎9972

## SENSUAL EXPLORATIONS AWAIT YOU

Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. ☎9873

## TRADITIONAL...

white married couple, mid-40s, fit, attractive, seeks male, 25-35, for safe get-togethers. She's sensual, playful, uninhibited. He's Bi, ready to play. ☎9863

## BI-VIRGIN

## THREESOME

HM, 53, seeks lipstick Bi women, 20-40. Pluses: redheads, cigar smokers, wearing Victoria's Secrets attire, drug-free, no bull shit. ☎9864

## TABOO-LESS FOR 2001

Very attractive SBM, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. ☎9301



## DRESS UP FUN

WM, seeks transvestites, transsexuals, and cross-dressers, for dress up fun. Bay area. ☎1233

## ATTRACTIVE TV...

into corsets, girdles, rubber, toys, and B/D. Seeking new friends with similar interests, for photo sessions, damsel in distress scenarios, and clubbing. ☎1096

## HOT CROSS-DRESSER

Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. ☎9390

## SWEET LOVE

Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎9626

## BELIEVE IT OR NOT

Hot TV, passable, versatile seeks farm and barnyard fantasy. Willing to try everything. Nothing is too big or wild. Will travel. Videotaping ok, not shy.



**SADISTIC WHITE DADDY...**  
gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. ☎9256



**SHY? CURIOUS?**  
Understanding, imaginative, straight, tall, attractive 5WM, 52, seeks demure, slender, petite 5A/HF, for role playing, dress-up, little girl exposure, play. ☎1236

**OPEN-MINDED LADY WANTED**  
Good-looking, sexy cross-dresser, seeks open-minded woman for good times and great sex. Dress me up and be my lover. I love role reversal. ☎1132

**LET'S EXPERIENCE IT TOGETHER**  
DWM, 38, 6', 195lbs, clean-cut, seeks 5F to explore fantasies with. Age and size unimportant. ☎9988

**VERY SEXY**  
5M, 22, nice build, handsome, loves sex. Seeking 5F to hook up with. ☎9991

**SEEKING MOTHER TYPE**  
Retired SM, 39, 5'6", 160lbs, enjoys movies, tv, books. Seeking dominant, motherly type, for role playing. ☎1018

**NICE LOOKING GENTLEMAN...**  
would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. ☎9958

**BI EAST BAY MAN**  
BIWM, 46, 6'1", 195, seeks other BI men for video, J/O, and more. Must be discreet and private. My place in Oakland, daytime is best. ☎9439

**MALE-TO-FEMALE BI TS...**  
N/5, very oral, seeks Dom/couple/Domme who wants a submissive housemaid. I clean, cook, pamper. Hot, safe, sane, consensual, moderate B&D/5&M. ☎9878

**TEACH ME**  
Young, good-looking 5WM, sandy blond hair, intuitive, innocent, moisture farmer. Is seeking only a force to be reckoned with. ☎9857

**WANTED: WOMEN...**  
with smelly, pretty feet, to stand on and step on my face. SWM, 30, needs to be abused by one or more lady's feet! ☎9832



**SASSY COAT CHECK GIRL**  
You: 550 coat check girl, short black hair, ennuï tattoo. Me: bleach blonde with tattoos at Backstreet. Where did you go, you smartass? ☎1215

**ENDUP, EASTER MORNING**  
Brenda: Sunday, 4/15 at The Endup. You invited me to a picnic, but I missed it. I'd love to see you. Bob. ☎1220

**SF FILM FESTIVAL**  
We chatted on Rush wine at the kabuki about "Be Now Here", I owe apology, for not including you, when my friends arrived. If interested please call, (and mention name of film we waited for.) ☎1230

**JET**  
Thanks for the refreshing drink. Let's have another! ☎1192

**K-LINE 4/10/01**  
Tall, beautiful blonde. We met on the K-Line on dental day. I can't stop thinking about you. Drinks, dinner, stimulating conversation? ☎1092

**YOUR BAD CRYSTAL BALL**  
4/13/01, Union St. Failed invitation you/your aunt's. Your German friend will dispose your bad crystal ball overseas. Can we meet? You're more than beautiful, you're ideal. ☎1098

**ERIC'S, SUNDAY 4/15, 9-15PM**  
You: shorts and sandals, with dinner to go. Me: shaved head and smiles. You said, "Hi", I said "Good night." Let's meet again. ☎1105

**3/7 WED. ALPINE LOOP**  
You of lovely hair and smile, Trek bike. Me of clenched teeth, yellow jersey, Serotta cycle. You said "Hey!" I'm doing Alpine loop. I was coy and pedaled other route hoping to catch you later. Wheelies and dinner? ☎9963

**CITY HALL DOUBLE TAKE**  
Thursday, 4/5, 12:30. You: Asian, black suit, sunglasses, Louis Vuitton bag. Me: Tall, coat and tie, dark hair, sunglasses. Let's meet. ☎9948

**43, LIBRA**  
You answered my ad woman to woman, but left the wrong phone number, please call again, I'd like to talk to you. ☎9895

**AMC DN VAN NESS**  
Saturday corner, March 31, about 7pm. You: female, at parking validation machine. Me: male, both of us, not alone. Please contact. ☎9852

**3/28—JEWISH FILM FESTIVAL**  
Hot boy at Jewish film festival. My friend asked you for the time. I need to meet you. Lets make out. ☎9803

**ELISA?**  
You: beautiful young lady at birthday party, Saturday, 3/24 at Anza and 21st Ave. Me: Mickey Mouse shirt, distracted, never got your status, single? ☎9826



**NATURE LOVER**  
Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

**SEEKING FEMALE SALSA DANCER**  
Do you like to dance salsa? mixed race male. Seeks dancing friend, for club activities any age, race. Energetic beginners welcome. ☎1115

**TO DRESS OR NOT TO DRESS**  
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎9579

**I LIKE IT LIKE THAT**  
Asian female seeks healthy, retired males and females friendship. Like Chinese food? Theater shows? Give me a call in San Francisco. ☎9962

**HABLA ESPANOL?**  
Spanish conversation group meets weekly in San Francisco for intermediate and advanced speakers. Also a monthly pizza party for native and advanced speakers. No smokers. ☎9964

**LUNCH AND CONVERSATION**  
Educated, sociable, professional, single men and women, 50+, meet at Dim Sum restaurant in the Bay area once per month. ☎5777

**Barry & Shell's SWING PARTIES**

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
- Complimentary Buffet
- Large Hot Tub
- Group Room and Private Areas
- Phone (510) 834-5808 Together!

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**San Francisco's Only Private Couples Dance Party with On-Site Playrooms For Ecstasy & Adult Pleasures**

**10,000 Sq. Ft • 2 Levels of Pure Eroticism**

Dance all night to the pulsating sounds with Live DJs, then explore one step further with our on-site playrooms or relax in our Luscious Lounge serving complimentary drinks and Hors d'oeuvres.

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For reservation/ Info  
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[www.lush-sf.com](http://www.lush-sf.com)

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Call 1-900-328-0133 (anytime, 24 hours a day, 7 days a week).  
From a touchtone phone you can browse through the current introductions in the category that interests you, or you can listen to a specific introduction. To do this, use the four digit number after the ☎ symbol. New introductions are added at least once per day. Box numbers are valid in current issues.  
You can access a voice greeting within 30 seconds of your call. Cost is \$1.99 per minute. You must be at least 18 years of age.

## Credit Card DIRECT

Call 1-877-337-3292 toll-free and charge your call to your credit card. No 900-number charges will be billed to your phone. Simply pay \$1.99 per minute billed to any Mastercard, Visa, or American Express.  
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Compose a headline: (optional)

Words in the headline included in the total word count) Medium \$5.00 Large \$10.00 Extra-Large \$15.00

Compose your ad: (First 25 Words FREE)

Fax your ad to: 415. 437.3668  
email your ad to: [connections@sfbg.com](mailto:connections@sfbg.com)  
or mail to: 520 Hampshire St., SF, CA 94110-1417

The following information is necessary for our records and is strictly confidential.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ email: \_\_\_\_\_

Cost of ad: Payment Information

Total words \_\_\_\_\_ -25 (free) = \_\_\_\_\_ x 2.00 = \_\_\_\_\_

+ Headline (see above for headline pricing information)

TOTAL

Total amount inclosed \_\_\_\_\_

\_\_\_\_\_ Visa/Master Card/Amex \_\_\_\_\_ Check/Money Order

CC# \_\_\_\_\_ Exp. \_\_\_\_\_

Signature of cardholder \_\_\_\_\_

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# classifieds

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Call Michelle today at 415-487-4603 or e-mail michelle@sfbg.com.

\*Offer applies to new advertisers only.

## Classified Index

For Career Education and Employment see

## Bay Area Careers

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## Ad Deadlines

**LINE ADVERTISING:** Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

**CONNECTIONS & 18+:** All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

## Placing An Ad

### BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

### BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

### BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

### BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

### IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

## The "Fine" Print

Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category-specific policies, call the Classified Department.

**(415) 255-7600**



**Want to Change Your Life, But Don't Know How? WE CAN HELP**

A short-term therapy with long-term results. Individual/group/family & couples

Sliding Scale

**West Coast Center for Social Therapy**  
(415) 986-3500

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### Woodworking for Women

Furniture making with hand tools. Weekend Workshop. \$180. Oehey Zito, (415) 648-6861.

### Classes

**RUBY'S CLAY STUDIO**  
Classes in clay. Various levels. Wheel & Handbuilding. (415) 558-9819.

### The Crucible

An Educational Collaboration of Arts, Industry and Community is now registering for Spring Classes. For FREE catalogue call (510) 843-5511 or info@thecrucible.org

### VOICE LESSONS

Julivanna Music Studio  
(415) 386-5804  
www.julivanna.com

**Certified Massage Therapy**

### A French Woman's Massage

Gives you strength, serenity, happiness. Call Dominique. (415) 641-1405.

**A Spa Experience.** Acupressure, Shiatsu, Swedish and Chinese Massage. Brian (415) 505-2565 geocities.com/bnordley/massage.html

**BARANEE SPA**  
Body Shampoo • Massage  
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### Fireside Massage

Unique, unhurried Swedish massage for men. 5 years experience. Pacific Heights. Johnny (415) 505-3060.

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Swedish/Trager/deep tissue. Call Jeff at (415) 706-1630, jefscfa@hotmail.com.

### Massage for Men

Swedish hot-oil/deep tissue - Relax and Let Go!! Adam CMT. (415) 552-6677.

### Strong Massage

For Men. Swedish, Deep Tissue and Sports Massage for inshape men. 10yrs. exp. Jim, CMT (415) 282-0837.

### THERAPEUTIC MASSAGE

Improve your feeling of well being. 75 minute session-Intro \$70. John (415) 336-8577.

### Counseling

### Affordable Psychotherapy

Safe, supportive environment. Experienced post-masters interns. BAPS/Oak Creek Counseling Center. Locations in SF & East Bay. Fees: \$25-75. Call 1-888-649-9320. T. Michahelles, M.F.T.#23074, Director.

### Life Changing Psychotherapy

For those in transition or crisis with individual issues who are motivated towards personal growth. Barbara Croner, MFCC, Sliding scale/Insurance. (415) 346-8678.

### Relationship Counseling

Therapy focused on intimate relationship issues: current battles/impasses; history of longstanding relationship problems; trouble forming or staying in relationships; unresolved childhood issues that continue to haunt you. Individual/couples; Saturday hours. Carol Gould, MFCC (415) 826-5435.

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Ongoing Support/Therapy Group now open for new members. (415) 346-8678.

**HOLOS institute**

psychotherapy

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Creating Intimate Relationships -  
Couples' Issues - Learning More Effective Communication Skills -  
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MFCC License # 24319

### Bay Area

**DEPRESSION & ANXIETY Treatment Center**  
Specialists in Cognitive Therapy for depression & anxiety. Call for free self-test and brochure. (415)550-1550

### Community Counseling & Psychotherapy of SF

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Individuals • Couples  
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### Meditative Body & Mind Psychotherapy

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**Robyn Matlock, MFT**  
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(415) 643-3828



Sliding Scale  
• Anxiety • Depression  
Adult children of alcoholics



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## Trinity Church.

### Spirituality for Head and Heart

- Beautiful music
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Candlelight Chant and Meditation Wed. 7:30 pm

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An Inclusive community

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## Dating Services

### Are You Single?

With **Table For Six**, meeting new and interesting friends is as easy as enjoying a fine meal. We bring together three gentlemen and three ladies for an evening of great dining and interesting, exciting company. We offer a relaxing and friendly atmosphere to meet other single professionals and have exciting day and night adventures like hiking, wine tastings, sailing and more. It's your life... Live It! Please call (415) 752-0680 for more information on our unique services. www.tableforsix.com



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Costumes, Music, Buffet Lunch & Fun

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or call

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int'l rates apply

3.99 per minute, must be 18+

For entertainment purposes only.



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Meet attractive Asian and American women and men. Over 1000 members. Call (415) 933-6888 or visit us. 5300 Geary at 17th. #315, SF. Singles Party 03/31.

## Holistic Bodywork

### Exqueeze Me!

Have you ever felt my hands on your body? They bring you the ultimate friendship between your body & mind. Highly skilled body therapist drawing from many approaches: Deep Tissue, Thai, Chi Nei Tsang, Hypnotherapy, Lisa CMT, CHT, MA. (415) 759-0569.

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Become a qualified Hypnotherapist! Expand your skills in the Health and Counseling Fields. Next certification Programs begin June 23rd. May 3rd free introductory evening meetings. www.hypnoschool.com or e-mail hypno@sonic.net.

# Travel



## Travel Services

### AMERICAS TRAVEL

We are...Numero Uno to Latin America! Lowest airfares to South America and Central America. Oaxaca Adventure Tour and more. 348 Hayes Street, San Francisco, CA 415-703-9955. CST# 2022982. 40. info@americatrav.com. (415) 703-9955. info@americatrav.com

### FAR & BEYOND TRAVEL INC.

Leaders in last minute discount travel. Leisure, corporate, cruises, packages. 920 Harrison St. #5, San Francisco, CA 94107. 1-800-577-9826 or 415-547-9100. Fax# 415-541-9110 CSTL # 2023091-40. Visit our website: www.farandbeyond.com

## Frequent Flyer Miles

Buy/Sell. Top Dollar paid for airline miles. Upgrade, bumped tickets etc. Call Toll Free 1-866-684-2300.

## Hawaii & Mexico Specials!!!

Yankee Clipper Travel 7days frim \$899 per person dble occupancy + tax. \*Call now for Summer Rates!! \*Las Vegas Packages Available \*Cruises also Available Accommodations. 1-866-356-2260. Yankeeclippertravel.com. cst# 2057689-40 ... Please see our ad in the travel section for other destinations.

## STA TRAVEL

Summer in Europe!! London.....\$434 Brussels.....\$475 Paris.....\$539 Madrid.....\$700 Sydney.....\$799 Rio de Janeiro.....\$794 San Jose, C.R.....\$521 Fares are roundtrip. Restrictions may apply. Tax not included. cst# 1017560-40. (415) 391-8407 36 Geary St. (650) 322-4790 267 University Ave. www.statravel.com We've been there.

### Travel Companion

Shared Expenses. Seeking new home in quiet, Nature 5 spiritual. Interview 415-876-0145.

### Travel Connection

Las Vegas 2 Night Packages. Hawaii/Mexico Packages?..... please see our ad in the Travel section for more information. Call (415) 397-3977.

**ADVERTISEMENT** Statewide \$450/25 words. 179 publications, 2.6 million circulation. Northern of Southern CA \$300/25 words, 1.3 million circulation. Call this participating newspaper's classified department at (415) 255-4607 for more information. (CAL \*SCAN)

**INVENTORS-PRODUCT IDEAS WANTED!** Have your product developed by our research and development firm and professionally presented to manufacturers. Patent Assistance Available. Free Information: 1-800-677-6382. (AAN CAN)

Your Classified Ad printed in more than 100 alternative papers like this one for just \$1,150.00! To run your ad in papers with a total circulation exceeding 6.9 million copies per week through AAN CAN call the Classified Dept. at (415) 487-4607. No Adult Ads.



## Business Services

## Computer/Internet

Need a New DELL Computer but have bad credit? We can help. We've helped thousands like you. Ask about our "Fresh Start" program. 1-800-477-9016 www.omcsolutions.com Code AN23. (AAN CAN)

### PC Problems?

Internet, Hard/Software Problems, need tutoring? Grad Student/Prof. offers help @ home. (415) 577-4127. e7shulman@yahoo.com.

## Financial Services

**CREDIT CARO OEBT?** Avoid bankruptcy. \*Stop collection calls. \*Cut finance charges. \*Cut payments up to 50%. Debt consolidation. Fast Approval! No credit check. 1-800-270-9894. (CAL \*SCAN)

**CREOIT PROBLEMS?** Call Credit experts. Licensed/Bonded. Correct/remove bad credit, bankruptcy, lawsuits, judgments, AAA rating. 90-180 days. 1-888-262-9170. 5e Habla Espanol. www.creditrescueinc.com (CAL \*SCAN)

**Get rid of debt!!!** No application fees. 1-800-863-9006 ext. 838. www.help-pay-bills.com (AAN CAN)

**OVER YOUR HEAD in debt???** Do you need more breathing room??? Debt consolidation, no qualifying!!! \*FREE consultation (800) 556-1548. www.anewhorizon.org Licensed, bonded, non-profit/National Co. (CAL \*SCAN)

**Short on cash?** Bad Credit? No problem! \$600 until payday! Call today, cash tomorrow. One hour phone approval 1-877-4-PAY-DAY/24 hours/7 days. (AAN CAN)

**STOP COLLECTOR CALLS!** We can help. Lower payments. Reduce interest. Stop late fees. Debt consolidation. Free debt counseling. Nonprofit. Auriton Solutions. 1-800-558-5562. www.auriton.org (CAL \*SCAN)

## Voice Messaging

### Abe's Voicemail

\$9.50, \$8.50, \$7.50/mo. Unlimited calls. Local, 800 #s. SF, Marin, Sonoma, East Bay, San Jose. (415) 435-7501 www.abesvoicemail.com.

# Community Forum



## Announcements

Are you inflicted by environmental illness? Looking for answers, a new way of life. Community meeting May 9th, 6pm, 214 Valencia, S.F.

### Classified Ads

**PRINTED IN MORE THAN 100 ALTERNATIVE PAPERS FOR JUST \$950** to run your ad in papers with a total circulation exceeding 6.5 million copies per week! Call Jody Colley, San Francisco Bay Guardian Classified Advertising Manager at (415) 487-2514.

**EARN BIG \$\$/THIEF OF TIME.** Bestselling author of Oisworld series seeks swindler of seconds. Punctuality a must. Previous exp. w/spatial anomalies a + but not req. Reply: www.thiefoftime.net. THIEF OF TIME: The riotous new novel from Terry Pratchett. (AAN CAN)

**Experience Painting in Russia abroad in a community of like minded artists** Country stay with Realist Master in July. (650) 961-4782 Call Today!

**EXTRAS/ACTORS-** Up to \$500 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025. (AAN CAN)

## Events

**ACOUSTIC MELODIES II,** 8-Fri. May 18, 8 PM, Noe Valley Ministry, 1029 Sanchez St., S.F. Benefit for Diabetes Assoc., Featuring Michael McNevin, Rebecca Riots & Christine LeDoux. For tickets, call (415) 931-9701.

## Personal Messages

Dear Mom & Dad, Happy Anniversary! Wishing you a lot of love, joy and happiness in the years to come. Love you. Your daughter, Inna.

## Legal Notices

**CITATION SURROGATE'S COURT - ONTARIO COUNTY PROBATE CITATION FILE NO. 47B548.**

THE PEOPLE OF THE STATE OF NEW YORK, BY THE GRACE OF GOD FREE AND INDEPENDENT TO: William Ciocci, address unknown, if living, but if dead, his distributees, legal representatives, assigns and all persons who by purchase, inheritance or otherwise have or claim to have an interest in the estate of Alice C. Venuti, deceased, derived through William Ciocci, whose address is unknown. A petition having been duly filed by Kathryn M. Costa who is domiciled at 34 Maple Street, Geneva, New York 14456. YOU ARE HEREBY CITED TO SHOW CAUSE before the Surrogate's Court of the County of Ontario at the County Courthouse in the city of Canandaigua, N.Y., on May 29, 2001 at 9:30am, of that day, why a decree should not be made in the estate of Alice C. Venuti, deceased, lately domiciled at 20 Larchmont, Geneva, New York 14456, in the County of Ontario, New York, admitting to probate a paper writing dated February 14, 1997, a copy of which is attached, as the last will and testament of said decedent and directing that Fiduciary Letters Issue to Kathryn M. Costa together with such other and further relief as to the Court may seem just and proper. WITNESS, HONORABLE Frederic T. Henry, JR. Surrogate of the County of Ontario, [seal] Oatad, Attested and Sealed, this 10th day of April, 2001. Signed Nancy L. Babcock, Deputy Chief Clerk of the Surrogate's Court Attorney for Petitioner, Samuel J. Costa, P.C. Address and Telephone No.: 121 East Water Street, Syracuse, New York 13202 - (315) 471-1212. Note: This citation is served upon you as required by law. You are not required to appear. If you fail to appear it will be assumed you do not object to the relief requested. You have a right to have an attorney appear for you. May 2, 9, 16, 23, 2001 L# 353103

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247927** The following person is doing business as WAVE RESOURCE CONSULTING, 443 Irving Street, San Francisco, CA 94122: Lawrence Phillip Novida, 443 Irving Street, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date March 31, 2001. This business is conducted by an individual. Signed Lawrence P. Novida. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 3, 2001. April 25, May 2, 9, 16, 2001. L# 353001

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247889** The following person is doing business as LOAOEOREKOROS.NET, 220 Fillmore Street, San Francisco, CA 94117: Registrant #1: Michael P. Fomasero, 220 Fillmore Street, San Francisco, CA 94117. Registrant #2: Krzysztof Kaczka, 1230 Hayes Street, San Francisco, CA 94117. Registrant #3: David Kimberling, 5688 Telegraph Ave. Oakland, CA 94608. Registrant #4: Grzegorz Sieszak, 220 Fillmore Street, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Michael Fomasero. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 3, 2001. April 25, May 2, 9, 16, 2001. L# 353001

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247883** The following person is doing business as KEYFRAME GRAFIX, 1385 Pine Street, #20, San Francisco, CA 94109: Registrant commenced business under the above fictitious business name on the date April 1, 2001. This business is conducted by an individual. Signed Krzysztof Lipowski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, on April 3, 2001. April 11, 18, 25, May 2, 2001. L# 352801

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247942**

The following person is doing business as BIG CONSTRUCTION, 1097A Revere Ave., San Francisco, CA 94124: Josh Brown, 1097A Revere Ave., San Francisco, CA 94124. Registrant commenced business under the above fictitious business name on the date April 4, 2001. This business is conducted by an individual. Signed Josh Brown. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 4, 2001. April 11, 18, 25, May 2, 2001. L# 352804

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247872**

The following person is doing business as N T ASSOCIATES, 3600 San Bruno Ave. 103, San Francisco, CA 94134: Nelson Tam, 3116 San Bruno Ave., San Francisco, CA 94134. Registrant commenced business under the above fictitious business name on the date March 20, 2001. This business is conducted by an individual. Signed Nelson Tam. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 03, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 3, 2001. April 11, 18, 25, May 2, 2001. L# 352805

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247586**

The following person is doing business as THE PARKSIDE, 1600 17th Street, San Francisco, CA 94107: O'Connor & Driscoll Enterprises LLC, 344 Utah St. #A, San Francisco, CA 94103. This business is conducted by limited liability company. Signed Sean O'Connor. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 03, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy County Clerk, on March 21, 2001. April 18, 25, May 2, 9, 2001. L# 352903

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247889**

The following person is doing business as LOAOEOREKOROS.NET, 220 Fillmore Street, San Francisco, CA 94117: Registrant #1: Michael P. Fomasero, 220 Fillmore Street, San Francisco, CA 94117. Registrant #2: Krzysztof Kaczka, 1230 Hayes Street, San Francisco, CA 94117. Registrant #3: David Kimberling, 5688 Telegraph Ave. Oakland, CA 94608. Registrant #4: Grzegorz Sieszak, 220 Fillmore Street, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Michael Fomasero. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 3, 2001. April 25, May 2, 9, 16, 2001. L# 353001

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247927**

The following person is doing business as WAVE RESOURCE CONSULTING, 443 Irving Street, San Francisco, CA 94122: Lawrence Phillip Novida, 443 Irving Street, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date March 31, 2001. This business is conducted by an individual. Signed Lawrence P. Novida. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 4, 2001. April 11, 18, 25, May 2, 2001. L# 353105

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248376** The following person is doing business as BREAKTHRU COACHING, 2718 Ortega, San Francisco, CA 94122: Mary Louise Butler, 2718 Ortega, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date April 15, 2001. This business is conducted by an individual. Signed Mary L. Butler. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 24, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, on April 24, 2001. May 2, 9, 16, 25, L# 353106

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248039**

The following person is doing business as KOULMAN CONSULTING, 1580 Treat Ave., San Francisco, CA 94110: Willem Albert Koulman, 1580 Treat Ave., San Francisco, CA 94110. This business is conducted by an individual. Signed Willem A. Koulman. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 09, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 9, 2001. April 18, 25, May 2, 9, 2001. L# 352901

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 258062**

The following person is doing business as EQUIPMENT PROTECTIVE SERVICES, 26 Stoneybrook Ave., San Francisco, CA 94112: Selvedor Augustino Martinez, 26 Stoneybrook Ave., San Francisco, CA 94112. This business is conducted by an individual. Signed Sal Martinez. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 10, 2001. April 18, 25, May 2, 9, 2001. L# 352902

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247586**

The following person is doing business as THE PARKSIDE, 1600 17th Street, San Francisco, CA 94107: O'Connor & Driscoll Enterprises LLC, 344 Utah St. #A, San Francisco, CA 94103. This business is conducted by limited liability company. Signed Sean O'Connor. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 03, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy County Clerk, on March 21, 2001. April 18, 25, May 2, 9, 2001. L# 352903

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248444**

The following person is doing business as GLITTERCROSS, 2000 Post Street, #457, San Francisco, CA 94115: Luba Mucha, 2000 Post Street, #457, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date April 26, 2001. This business is conducted by an individual. Signed Luba Mucha. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 26, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 26, 2001. May 2, 9, 16, 25, 2001. L# 353105

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248376**

The following person is doing business as BREAKTHRU COACHING, 2718 Ortega, San Francisco, CA 94122: Mary Louise Butler, 2718 Ortega, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date April 15, 2001. This business is conducted by an individual. Signed Mary L. Butler. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 24, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, on April 24, 2001. May 2, 9, 16, 25, L# 353106

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248309**

The following person is doing business as RENAISSANCE TRAVEL, 3730 Cabrillo Street, San Francisco, CA 94122: Marysue J. Bacon, 3730 Cabrillo Street, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date April 20, 2001. This business is conducted by an individual. Signed Marysue J. Bacon. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 20, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on April 20, 2001. May 2, 9, 16, 25, L# 353107

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248214**

The following person is doing business as MORRIS DEVELOPMENT, 8478 Vallejo Street, San Francisco, CA 94133: Daniel C Morris, 8478 Vallejo Street, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name on the date April 16, 2001. This business is conducted by an individual. Signed Daniel C Morris. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 16, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on April 16, 2001. May 2, 9, 16, 25, L# 353108

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248210**

The following person is doing business as ISSA, 4210 Judah Street, # 2201, San Francisco, CA 94122: Carissa Foye Bowman, 4210 Judah Street, # 2201, San Francisco, CA 94122. This business is conducted by an individual. Signed Carissa Bowman. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 16, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on April 16, 2001. May 2, 9, 16, 25, L# 353109

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248334**

The following person is doing business as IN-TROVED ENTERTAINMENT + PROMOTIONS - EGO SMASH, 408 Shields Street, San Francisco, CA 94132: Registrant #1: Kevin M. Baralio, 701 Rolph Street, San Francisco, CA 94112. Registrant #2: Kaseem J. Bentley, 408 Shields Street, San Francisco, CA 94132. This business is conducted by a general partnership. Signed Kevin M. Baralio. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 23, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 23, 2001. May 2, 9, 16, 25, L# 353110

**JONES, CLIFFORD, MCOEVITT & JOHNSON, LLP. WILLIAM G. MCOEVITT, ESQ., Bar No. 62065, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Telephone: (415) 431-5310. Attorneys for Plaintiff ELIZABETH GRIFFIN, SUPERIOR COURT OF CALIFORNIA, COUNTY OF MARIN, Case No. CV006149 STATEMENT OF DAMAGES ELIZABETH GRIFFIN, Plaintiff, v. JORGE HUMBERTO AGUIRRE, Defendant. TO EACH PARTY AND THEIR ATTORNEY OF RECORD HEREIN: Pursuant to Code of Civil Procedure Section 425.11, plaintiff will seek the following damages:**

1. General damages in the sum of \$50,000.  
2. Medical and related expenses in the sum of \$7,500. Oated: April 17, 2001. Respectfully submitted, JONES, CLIFFORD, MCOEVITT & JOHNSON, LLP. BY WILLIAM G. MCOEVITT, Attorneys for Plaintiff May 2, 9, 16, 23, 2001. L# 353116

**JONES, CLIFFORD, MCOEVITT & JOHNSON, LLP. WILLIAM G. MCOEVITT, ESQ., Bar No. 62065, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Telephone: (415) 431-5310. Attorneys for Plaintiff MANDY GALLEGOS, SUPERIOR COURT OF CALIFORNIA, COUNTY OF MARIN, Case No. CV006150 STATEMENT OF DAMAGES MANDY GALLEGOS, Plaintiff, v. JORGE HUMBERTO AGUIRRE, Defendant. TO EACH PARTY AND THEIR ATTORNEY OF RECORD HEREIN: Pursuant to Code of Civil Procedure Section 425.11, plaintiff will seek the following damages:**

1. General damages in the sum of \$50,000.  
2. Medical and related expenses in the sum of \$2,500. Oated: April 24, 2001. Respectfully submitted, JONES, CLIFFORD, MCOEVITT & JOHNSON, LLP. BY WILLIAM G. MCOEVITT, Attorneys for Plaintiff May 2, 9, 16, 23, 2001. L# 353117

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 317790**

AMENOE IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JULIA HART FREST For Change Of Name. The application of JULIA HART FREST for change of name, having been filed in Court, and it appearing from said application that JULIA HART FREST has filed an application proposing that Her name be changed to JULIA HART SIRNA FREST. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 11, 18, 25, May 2, 2001. L# 352802

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 3197565U**

PERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JIM GUNDERSON filed a petition with this court

TO ALL INTERESTED PERSONS: Jim GUNDERSON for a decree changing names as follows: present name GYM O'JANITOR, proposed name JIM EDWARD GUNDERSON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 24, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated March 20, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353101

## BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

# PROTEST THE OCCUPATION

Friday, May 4, join Women in Black at their monthly protest in front of the Israeli Consulate calling for an end to the Israeli occupation of Palestine and US military aid to Israel. 5-6:30 p.m., Israeli Consulate, 456 Montgomery St., S.F. (510) 434-1304.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319751 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TERESA ILEEN SWENSON filed a petition with this court for CHANGE OF NAME. TO ALL INTERESTED PERSONS: For a decree changing names as follows: present name TERESA ILEEN SWENSON, proposed name TERESA ILEEN GEHRET. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 24, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated March 20, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353102

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 01CS00537 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO. 720 Ninth Street, Sacramento, CA 95814-1380. PETITION OF PATIENCE SMITH filed a petition with this court. TO ALL INTERESTED PERSONS: Petitioner: PATIENCE SMITH for a decree changing names as follows: present name SANDRA OLLIHIFUN, proposed name SANDRA SMITH; present name KEVIN O. IGIBINOSUN, proposed name KEVIN NOSAHARE SMITH. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 25, 2001 Time: 2:00 PM Department 53. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian/Sacramento Daily Record. Dated April 13, 2001. Anthony DeCristoforo, Jr., Judge of said Superior Court. Dates of said Superior Court. May 2, 9, 16, 23, 2001. L# 353104

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320749 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JOSHUA GREENBERG for change of name. TO ALL INTERESTED PERSONS: JOSHUA GREENBERG filed a petition with this court for a decree changing names as follows: present name JOSHUA GREENBERG, proposed name JOSHUA WORALL GREENBERG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 26, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 24, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353112

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320523 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MICHAEL R. GORDON Father for LAUREN ELIZABETH HOOVER, minor TO ALL INTERESTED PERSONS: LAUREN ELIZABETH HOOVER, minor filed a petition with this court for a decree changing names as follows: present name LAUREN ELIZABETH HOOVER, proposed name LAUREN ELIZABETH HOOVER-GORDON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 18, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 16, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353113

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320390 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF WILLIAM EDWARD HINTZ-GOMEZ TO ALL INTERESTED PERSONS: WILLIAM EDWARD HINTZ-GOMEZ filed a petition with this court for a decree changing names as follows: present name WILLIAM EDWARD HINTZ-GOMEZ, proposed name NOME EONNA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 12, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 10, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353114

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME FILE NO: 237891 The following person have abandoned the use of the fictitious business name known as: MAGIKAL CHILD, Located at: 1601 A Page St., San Francisco, CA 94117. The fictitious business name referred to was filed in the County of San Francisco on: JANUARY, 24, 2000. NAME AND ADDRESS OF REGISTRANTS: Naomi R. Carrier, 1745 Page St., #1, San Francisco, CA 94117; Brett Hackett, 1745 Page St., #1, San Francisco, CA 94117. This business was conducted by a general partnership, signed Naomi R. Carrier. Dated: April 4, 2001. April 11, 18, 25, May 2, 2001. L# 352803

SUMMONS (CITATION JUDICIAL) (Numero del Caso) #CV006149 NOTICE TO DEFENDANT: (Aviso a acusado): JORGE HUMBERTO and DOES 1 to 20 YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le este demandando) ELIZABETH GRIFFIN. You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or a legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT, COUNTY OF MARIN, Hall of Justice, Room 113, P.O. Box 4988, San Rafael, CA 94913-4988. The name, address, and telephone number of Plaintiff's attorney: William G. McDewitt, ESQ., 8ar No. 62065 (415) 431-2266 (415) 431-5310, Jones, Clifford, McDewitt & Johnson, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Dated: Dec. 12, 2000. Clerk, by J. Bartow. May 2, 9, 16, 23, 2001. L# 353116

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\$1100 MARINA - 2br share, large room with walk-in closet, sun, bay window, high ceilings. Roommate is non-smoking male! 1000's available. www.metrorent.com (415) 563-7368.

\$1200 COW HOLLOW - summer sublet of spacious room in 2br apartment. No fog! Five blocks from beach and running path near the Palace of Fine Arts. Recently remodeled. Hardwood floors, bay windows, marble kitchen floor 1000's available. www.metrorent.com (415) 563-7368.



\$1300 Bernal Heights - Share 2 bedroom house private full-bath/deck/entrance. Hardwood, D/W, W/D, shared communal space. No more pets (415) 577-7081.

\$350 Including utilities, Portola District. HIV+ man of color seeks roommate to share a one bedroom apartment. In an alternative living arrangement. Non-smoker preferred. Gay-friendly and cat lover a must. (415) 273-1967.

\$400 and \$550 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 753-0300.

\$400 Hayes Valley rm w/hdwd frs. W/D, pets ok. ref #5621. 5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$400 Western Addition - includes utilities & bulk food for supplies. Housemate wanted for 13 person cooperative house. Shared cooking and chores. Income Limit: \$23K per year. No smoking. Please Call: (415) 346-2990.

\$480 Richmond District - room on Balboa St. (415) 251-5239. Dan's PAGER.

\$500 PACIFIC HEIGHTS (Baker St @ Post St) to share with 41yo GM and 2 others. Deck - H/W Floors - F/P. (#28359) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$500 TWIN PEAKS (Corbett @ Dixie) to share with 34yo GM. Parking - D/W - W/D - F/P. Ideal for someone who is in the city only for 3 nights a week or so. Very nice, clean apt. (#28313) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$555. Rm in Mission apt w/hu clgs, hdwd frs, kids ok. #5679. 5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$575 RUSSIAN HILL (Poik Street @ Union) to share with 38yo SF and 2 others. Yard - H/W Floors - D/W - F/P. (#28339) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$585 Sunset - 3br/1ba, share w/ law students. All amenities, incl. util. 1 free listing! (800) 877-2553 www.easyroommate.com

\$595 Rm. in SF5U hse w/deck yd, W/D, nr. transit. Ref#5699. 5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$625 Avail 5-1-01 - seeking responsible vegetarian female for bright room with city view in quiet house with 3 other women. Near Muni, Bart, City College and freeway. Sorry no-tobacco, hard drugs, pets, kids or couples. 415-333-9242.

\$625. Sunny rm in Inner Rich. Dist apt. W/D, nr. trans. #5708. 5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$650 and up, 1000's of great units, maps and photos, give us a call or visit our web site! www.metrorent.com (415) 563-7368.

\$650 MARINA - share 2br/1ba apartment with a professional non-smoking male. Contemporary apartment in a nice neighborhood consists of 2 rooms and shared bathroom. Available room comes with an efficiency kitchen and lots of privacy! 1000's available. www.metrorent.com (415) 563-7368.



\$650 Northbeach - room includes cable. 4 MUNI lines close. Security deposit required. Utilities to be determined, furnished optional. (415) 776-8795.

\$650. Rm in Rich. Vict. hse w/yd, W/D, stor., kids & pets ok. #5528. 5F Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$665 SF5U - 2br apt. share w/ F, large & sunny rm, priv. bath! Call now. Many more! (800) 877-2557 www.easyroommate.com

\$700 CASTRO/EUREKA VALLEY (Glendale @ Market) to share with 33yo SF. Deck - D/W - W/D - F/P - Looking for mature, responsible, positive roommate to share 2BR/2BA apt. Laundry downstairs. Street parking. Apt. within 1 block of Corbett and Ashbury bus lines. 1 year lease and credit check req'd. (#28354) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 NOE VALLEY (San Jose Ave @ 28th St) to share with 32yo SF. Deck. I'm looking for a woman between 28-35 who is CLEAN, RESPONSIBLE, FRIENDLY. Is not a boozier and has some semblance of a life. The apt. is already furnished, so there is little room for add'l. furniture. (#28308) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 NORTH BEACH, share 3br with two non-smoking males. Large, sunny room in the heart of North Beach. W/D hookup, balcony! 1000's available. www.metrorent.com (415) 563-7368.

\$700neg Noe Valley - Medium-sized room available in small cluttered 2 bedroom apartment. Share with 2 lesbians one in the living room, other in master bedroom. Great location, near transportation, shops, 1/3 utilities/cable. No pets. Smoking outside. Call (415) 647-1776.

\$710 BERNAL HEIGHTS - 2br house with hardwood floors, deck, view, lots of natural light, skylight, and laundry. Share with a non-smoking female! 1000's available. www.metrorent.com (415) 563-7368.

\$750 plus utilities Inner Richmond near GG park furnished room with kitchen privileges, female preferred. Ideal for scholar, mediator, artist, or someone working on upper chakra exploration. We are a couple in our 50's with two small dogs. No smoking, no more pets. (415) 752-7625

\$750 POTRERO HILL (25th St @ Rhode Island) to share with 33yo 8IM and 3 others. Deck - Yard - H/W Floors - D/W - W/D - F/P - This is a Home that is cozy with a fireplace and a hot tub. I have plenty of storage and lots of space. The rooms are typical San Francisco/European size. (#28306) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$775 NOE VALLEY (Noe St @ Elizabeth St) to share with 31yo SM. Deck - Yard - Only 1 block from 24th St and 1 block from Castro. Lot of travel for work. The rooms in this house are insulated for sound very well. (#28349) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 NORTH BEACH/TELEGRAPH HILL (Green Street @ Columbus) to share with 30yo SM and 2 others. H/W Floors - We are 2 professional guys in our late 20s/early 30s - laid back but financially responsible and pretty neat. We are looking for a guy/girl who is similar. (#28310) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Outer Mission - includes utilities. FEMALE to share 3bd/1ba house. N/5, N/D. No pets. Available immediately! 415-841-1449 or nannyy49@aol.com

\$825 CASTRO/EUREKA VALLEY (Noe @ 15th St) to share with 23yo SF and 3 others. Yard - H/W Floors - W/D - F/P - 3 women aged 24/25 years are looking for a fourth roommate to sublet a small bedroom from June through February with the option to stay longer if we keep the apartment. Looking for a responsible, tidy roommate. (#28352) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$825 OUBOCE TRIANGLE, share 4br flat. Hardwood, garden, laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$825 Pacific Heights small room in large, clean 3 br, 2 bath, patio, hw floors, available now. (415) 567-8890

\$825-950 Nob Hill - Small and Large bedroom in 4br/2ba home. Premier Location near downtown. Cable car, shops. (415) 558-8588.

\$865 COLE VALLEY (17th Street @ Cole St) to share with 35yo SF and 2 others. H/W Floors - W/D - We are quiet, friendly and aware of each other's personal space and moods. We like to keep common areas super clean. We clean up after we cook—basically considerate of others. (#28307) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$863 CASTRO - 2br flat with hardwood, balcony, dishwasher. Sunny place with back yard and deck. Close to transit, shops and restaurants. Share with female non-smoker! 1000's available. www.metrorent.com (415) 563-7368.

\$875 Near SF5U - Share 2 bedroom, 1 bath split-level garden townhome with 1 female. Great place! Male/Female (415) 334-1142.

\$950, Diamond Heights - Room in 2 bedroom, 1 bath condo, wall-to-wall carpets, heated pool, new kitchen. Lm. (415) 407-8804.

\$950 PACIFIC HEIGHTS - share 2br apartment with 1 non-smoking female looking for a friendly, considerate roommate. Dishwasher, yard, laundry! 1000's available. www.metrorent.com (415) 563-7368.



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Shared Housing East Bay

\$600 BERKELEY/N.BERK, share room in 2br apartment with female non-smoking student. Modern building with rooftop, hardwood & carpet, garaged parking, and laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$600 BERKELEY/SW.BERK, share 2br with a male non-smoker. Balcony, parking, laundry. Near Berkeley Bowl and Ashby BART! 1000's available. www.metrorent.com (415) 563-7368.

\$650 San Leandro - Share nice house with easy-going GWM, 46. Near BART, Freeways. Single Only. Shared utilities. Chris (510) 581-2297.

## Shared Housing Wanted

Subsidize your Mortgage!!! Moving back to area early May. Need Large/ Clean garage for animals/ bedroom for me until fall Jan. (417) 753-3327

## Sublets

\$1000 Russian Hill - 1/Bed room flat, May 11-30. Seeking cat lover to care for resident cat. Call (415) 885-5695 or cmiller355@aol.com

\$500 Lower Nob Hill - Large room, 6/06/7/08. Parking if needed. Looking for quiet/ mature non-smoking female. 8ART/ MUNI. Matri: (415) 445-8977.

Sunny pleasant 1BR w/ roof garden Excellent 5F building. May 11- June 10 \$1000 &/ or June 26- August 7 \$1400. (415) 648-0770.

## Rental Services

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\$1500 UPPER NOB HILL 1BR Totally remodeled kitchen and bathroom, super Nob Hill location. Hardwood, cats considered, gas range, deposit is negotiable! 1000's available. www.metrorent.com (415) 563-7368.

\$1575 SUNSET 1BR Large contemporary one bedroom is bright & quiet, with a view to the garden. Half block from GG Park Garage and W/D available. Dishwasher, balcony, cats are ok, dogs are negotiable! 1000's available. www.metrorent.com (415) 563-7368.

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## Rental Housing, SF

1000's of great rentals, covering entire Bay Area, call us or visit our website now to learn more. www.metrorent.com (415) 563-7368.

\$1095 MARINA/COW HOLLOW Studio...W/D, HW Floors, (#48331) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1100 UPPER HAIGHT STUDIO - Very private and sunny, deck, hardwood, gas range, Victorian with view of park! 1000's available. www.metrorent.com (415) 563-7368.

\$1240 SOUTH OF MARKET 1 BR...Yard, Deck, (#48221) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1350 PACIFIC HEIGHTS STUDIO - Cute Victorian with Southern exposure. All utilities are paid. Hardwood, garden, gas range, laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$1400 COLE VALLEY 1 BR...W/D, HW Floors, Yard, (#48273) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1450 & UP - 1, 2, & 3 Bedrooms. 1 Month Free Rent. Park merced 3711 19th Avenue. \*Subject to change (415) 405-4600.

\$1500 HAIGHT 1 BR...Garage, HW Floors, Deck, (#48355) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1500 NOE VALLEY 1BR Edw. dian, close to public transit and easy freeway access. Pets are negotiable, small deck in back, gas range! 1000's available. www.metrorent.com (415) 563-7368.

\$1500 UPPER NOB HILL 1BR Totally remodeled kitchen and bathroom, super Nob Hill location. Hardwood, cats considered, gas range, deposit is negotiable! 1000's available. www.metrorent.com (415) 563-7368.

\$1575 SUNSET 1BR Large contemporary one bedroom is bright & quiet, with a view to the garden. Half block from GG Park Garage and W/D available. Dishwasher, balcony, cats are ok, dogs are negotiable! 1000's available. www.metrorent.com (415) 563-7368.

\$1700, Nob Hill. 1 bedroom, fireplace, blinds, hardwood floors. www.BayRentals.net, (415) 929-1100.

\$1700, Portola 2 bedroom, 1 and half bath, patio, den, view. We have over 3500 rentals covering the entire Bay Area. www.BayRentals.net, (415) 929-1100. Fee/Guar.

\$1700 RICHMOND/SEACLIFF 2 BR...Off Street Parking, W/D. (#48271) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1750 COW HOLLOW 1BR Roofdeck with panoramic view, electric garage door opener & parking space (fee), walk-in closet in master bedroom. Living room has floor to ceiling windows! 1000's available. www.metrorent.com (415) 563-7368.

\$1800, Inner Sunset. 2 bed room, garage, fireplace, storage, blinds. www.BayRentals.net, (415) 929-1100.

\$1800 INNER SUNSET 2 BR...Garage, FP. (#48266) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1850 MARINA 1BR Roofdeck, dishwasher and disposal, garaged parking, laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$1900 COW HOLLOW 1BR Edw. dian with vaulted ceilings, cathedral door, Sunny, spacious. Storage shed for bikes. Garden, laundry, gas range,



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**\$1950 HAYES VALLEY/LWR HAIGHT 2 BR...** Cat Ok, HW Floors, (#48374) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

**\$1995 San Francisco** 3 bedroom, 1 and half bath, 2 car garage, dining room, fireplace. www.BayRentals.net, (415) 929-1100.

**\$2000 CASTRO/EUREKA VALLEY 2 BR...** Garage, FP, W/O, (#48238) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

**\$2000, Inner Mission.** 3 bedroom, pet, den, yard, blinds. Visit our web site at www.BayRentals.net, (415) 929-1100.

**\$2100 Richmond.** 2 bedroom, pets ok, blinds, upper unit. www.BayRentals.net, (415) 929-1100.

**\$2400 INNER RICHMOND 3 BR 1.5 BA...** Garage, FP, Yard, (#48296) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

**\$2500, Telegraph Hill.** 2 bedroom, big deck; views of Golden Gate Bridge. Blinds. www.BayRentals.net, (415) 929-1100.

**\$2800 Bernal Height** - 3 Bed room flat large kitchen living room, W/ D, 1 car garage, util incl. (415) 550-6327.

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**\$800, Bay View** 1 bedroom, all utilities paid. Private, quiet yard. We have 3500 rentals on file covering the entire Bay Area. www.BayRentals.net, (415) 929-1100. Fee/Guar.

**\$900 CASTRO/EUREKA VALLEY Studio...** Oog Ok, Cat Ok, W/O, HW Floors, Deck, (#48364) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

Attention Artists: Workspace & studios available. Low fee. Rentals free to list. Call Art-House (415) 885-1194.

**Rental Housing, East Bay**

**\$1200 BERKELEY/N.BERK 1BR** Quiet building close to UC and BART. Laundry, private garage, pool, balcony! 1000's available. www.metrorent.com (415) 563-7368.

**\$1200, Downtown Berkeley 1 Bdrm Apartment.** Balcony, Parking, Pool, Near Campus. Berkeley Way, #513428-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

**\$1350, Lake Merritt 2 Bdrm Apartment.** City View, Coin Laundry, Near Laney College. 10th St. #476458-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

**\$1400, North Berkeley 2 Bdrm 6plex.** Completely Refurbished Bathroom, Shared Patio. Francisco. #769609-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

**\$2000 BERKELEY/BERK HILLS 2BR.** Hardwood, view of bay, dishwasher, laundry. Pets negotiable! 1000's available. www.metrorent.com (415) 563-7368.

**\$2200, Berkeley 2 + Bdrm Duplex.** Pets Considered, Coin Laundry, View, Yard, Deck, Patio, Spacious, Sunny, Just Remodeled. MLK. #670070-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

**\$2395, Rockridge 4 Bdrm triplex.** Pets Considered, Coin Laundry, Old World, New Tile Floors. #404028-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

**\$875, Berkeley/Elmwood studio 6plex.** Great Location, Near Elmwood District Shops and Restaurants, Hardwoods, Elmwood. #876262-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

**Rental Housing, Other**

**\$2900 Bay View Height.** 3 bedroom, 2 bath. Brand new city views. www.BayRentals.net, (415) 929-1100.

**\$825 Marin** - Seeking Gay Lesbian Transgendered housemate. 2 bedrooms, 2 baths, fireplace, washer/ dryer, hardwood, yard. Easy Bus/ Ferry commute. Pet negotiable. (415) 460-0518.

**DALY CITY** \$1400. Top of the world views. Large Unit. Washer/dryer, all utilities paid. Bonus room. Must See! Call (408) 981-6849 or (415) 771-2751.

**Rental Housing Wanted**

Want to rent or buy: spacious but modest 2 bedroom or "loft" near BART with bare floors, parking. Jan, (417) 753-3327 leave message. Possible Reward.

**Work Exchange**  
20yo man from Czech Republic, looking for work to do in exchange for a cozy room in SF. I can cook healthy food for you daily and am an experienced house-cleaner who can take care of an elderly or disabled person. Responsible and trustworthy. References available. Call Pavel (415) 647-0229.

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3000 sq ft. loft with 3 side rms, lrg skylight & roof access avail in downtown SF for photo & video shoots. 510-525-1745.

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**astrobay**  
by charon nebula

May 3-9, 2001

**Aries**

March 21 - April 19

Let us raise a toast to the techies of the world. The unsung heroes who connect wires, wander through mal-configured systems, figure out why the levels are all screwed up, and shoot trouble on sight. Be very nice to the geeks, gearheads, and wire slingers in your life this week, as you may require their goodwill in the near future.

**Taurus**

April 20 - May 20

The Goddess of Love flexes her firm thigh this week, planting her size-12 hiking boot square between your butt cheeks again, meanwhile shouting harsh abuse in your general direction. She just has no sense of humor these days. It's a good thing you've got yours, or you might be tempted to mistake her ongoing fit of bad temper for some kind of permanent thing.

**Gemini**

May 21 - June 20

This week you'll discover something unbalanced and heavy in your backpack (or your life, if you don't happen to carry a backpack). It is weighing you down, causing you to lean to one side, and is responsible for that nagging ache between your shoulder blades. It is time to put it away before you wind up with permanent damage.

**Cancer**

June 21 - July 22

The tarot card associated with Cancer is the Chariot. And anybody who dares get in your way this week is about to find out the true cosmic meaning of tire marks on one's back. That is because Crabs have absolutely no respect for obstacles, especially the kind that are ostensibly put in your way to teach you a lesson. Ride right over them.

**Leo**

July 23 - Aug. 22

All Leos have showbiz connections. Maybe your great-aunt reads fairy tales in the children's section of the library while dressed as a bunny rabbit. Perhaps your coworker has starred in direct-to-video films under a name that would make you blush. Possibly your grouchy anarchist neighbor who wears black and never smiles is a recovering sitcom actor whose formative moments were spent on a soundstage in Burbank. Showbiz strikes close to home (and where you least expect it) this week.

**Virgo**

Aug. 23 - Sept. 22

Save your class hatred for an appropriate occasion this week. Don't waste it being irked by someone whose income is slightly more or less than yours when the targets most worthy of your displeasure have enough money to buy everyone on the planet a strawberry ice-cream cone.

**Libra**

Sept. 23 - Oct. 22

No, it's not just you, it's all the Libras. The Libra sympathizers as well. It all has to do with the fact that your ruling planet has been trekking through your opposite sign, Aries, for much longer than necessary. This situation has been generating a great deal of general unfairness, and for a lucky few, a karmic rebate. Put an end to a particular thread of unfairness this week, and perhaps you'll be up for a rebate too.

**Scorpio**

Oct. 23 - Nov. 20

The restrictive oppositional force of Saturn has moved elsewhere, and Monday is the annual Scorpionic full moon. I'd say you have occasion to celebrate. Wrap up your stinger in festive costumery and boogie until all six of your legs ache.

**Sagittarius**

Nov. 21 - Dec. 21

There are many spiritual options these days. It used to be a choice between following some old-school patriarchal "beat the women and trash the planet" sort of faith, lugging around New Age crystals and believing in strange metaphysical claptrap, or classifying yourself as a skeptic. Spirituality is becoming more diversified lately, and there is certain to be a way of celebrating it that you don't find objectionable. Explore spiritual options this week.

**Capricorn**

Dec. 22 - Jan. 19

The glory days of the patriarchy are O-V-E-R, but this week you'll meet someone who cherishes an inner longing for the mythic world of all-powerful dads, fearless cowboys, authoritative suits behind big desks, foreigners who keep a respectful distance, and women who know their place. Your duty will be to set this particular asshole straight on a few points.

**Aquarius**

Jan. 20 - Feb. 18

This week you'll encounter some rubble left over from the last millennium. If you've got enough space to start a museum, you may want to keep it lying around, but be sure it's properly cataloged and labeled. If you're interested in efficiency, however, pitch it straight into the recycle bin.

**Pisces**

Feb. 19 - March 20

One of my deepest fears involves waking up and learning I'm now a member of the status quo. I'm certain you understand. Standing for the normal and the mundane is a horrific notion, but sometimes we all must descend to the depths of the average. ❖

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**ARIZONA NORTHWEST** 40 acres - \$17,900. Beautiful ranch in Williams/Flagstaff, perfect 6'100 climate. Spectacular mountain views, borders state land. Affordable financing. Call AZLR 1-877-282-5263. (CAL\*SCAN)

**AZ's BEST BARGAIN**, 40 acres - \$17,900. Beautiful ranch in Williams/Flagstaff area, perfect 6,100' climate. Spectacular mountain views, borders state land, affordable financing. Call AZLR 1-877-282-5263. (CAL\*SCAN)



## Indoors/Outdoors Home & Garden

## Moving/Storage

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### Top to Bottom Svcs

Minor plumb/elec/carp/ painting. Deliver/assemble/Install furnishings. Clean/organize spaces. Tom (415) 279-2853. Referrals.

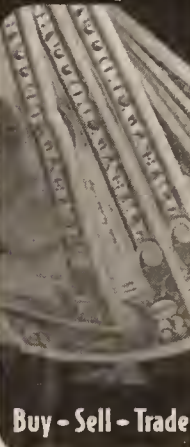
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## Marketplace



## Buy - Sell - Trade

## Antiques



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## Art

## Serious New North Bay Gallery

is looking for powerful art by emerging and established artists. Strong message and intent a must. No preferred medium- painting, photography, sculpture, video art, conceptual, collage, ceramics, oop, you name it. Submit slides/quality photos and artist's statement (SASE) to P.O. box 280 Healdsburg, Ca. 95448. Questions: media-trance@yahoo.com

## Books

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## Books

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## Furniture

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## Garage/Moving Sale

**Buy Mom a gift** at Fair Oaks neighbors 26 Annual Flea Market/ Street Fair. 5 blocks on Fair Oaks (21-26th Streets between Dolores/ Gerrero) Please no professionals. May 12th 9-4 (May 19 Rain Date).

## Pets

**Cat - Brenda**. 14 years. OSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS. (510) 444-3204.

**Cat Frankie**- 2yrs, DSH, sea-point Siamese, snowshoe, very affectionate. Neutered, tested, shots. \$55 donations Purrs (510) 444-3204.

**Cat Gladys** - 6yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

**Cat Jack** - 7 yrs, DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

**Cat - Jessica**. 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

**Cat - Johnny**. 10 years, OSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

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**Cat Molly**- 7yrs, DLH tortoise shell, mellow, independent, needs a quiet new home. Spayed tested shots. \$60 donation. Purrs (510) 444-3204.

**Cat Pat** - 5yrs; DSH, Black. Very sweet. Spayed, tested, shots, \$60 donation. Purrs (510) 727-3616.

**Cat Rocky** - 4 yrs, OLH, Tuxedo, FIV+, but healthy asymptomatic. A real love bug. Neutered, shots. \$55 donation Purrs (510) 444-3204.

**Cat Yoda** - Male, 5.5yrs, DSH Black, has chronic gingivitis not life-threatening, constant purrer. Real love bug, gets along w/dogs and cats. Neutered, tested, shots \$55. Purrs (510) 444-3204.

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**Dog Travis** - 1yr, 8black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered. shots. \$100 donation Purrs (510) 444-3204.

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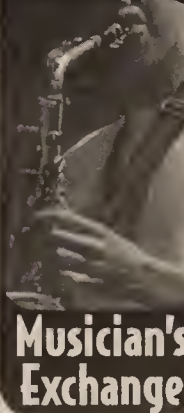
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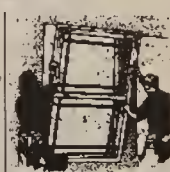
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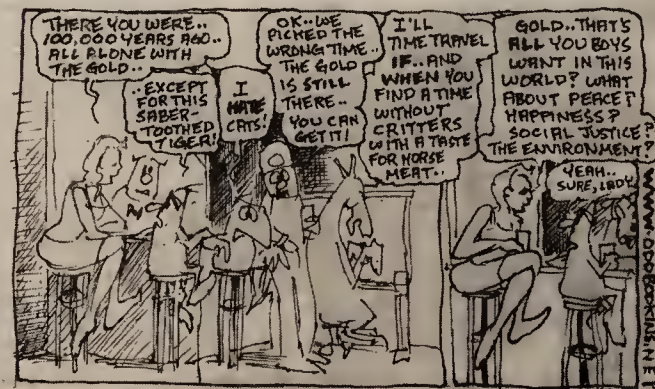
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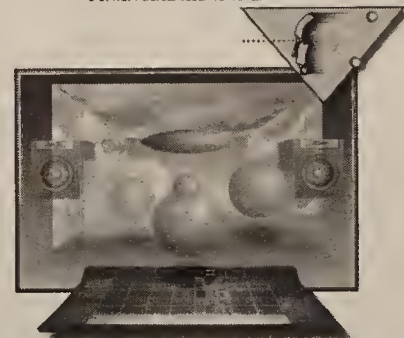
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Edgewood provides extensive training and great opportunities for growth and development working with highly trained professionals. All employees working over 20 hours/week receive a comprehensive benefits package.

Please see our website at www.edgewoodcenter.org for detailed information on position requirement, or contact Human Resources at (415) 682-3106. Resumes to: Edgewood Center HR, 1801 Vicente St., San Francisco, CA 94116; Fax (415) 566-3039; email: jobs@edgewoodcenter.org EOE



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**Our Mission:** To protect and enhance the forests and wildlife habitat of California through educational, legislative, and electoral activities. Second, to recruit, educate and train articulate and effective organizers in the skills needed to convey our position on the state's forests and wildlife habitat to the citizens of California.

## We Are Campaigning Right Now On Ground-Breaking Legislation.

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## BARE ESSENTUALS

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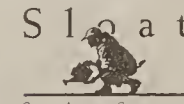


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## SALES

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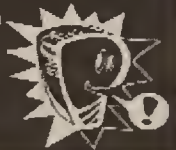
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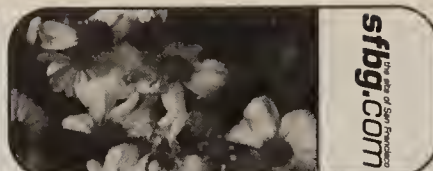


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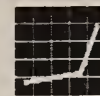
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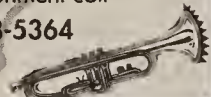
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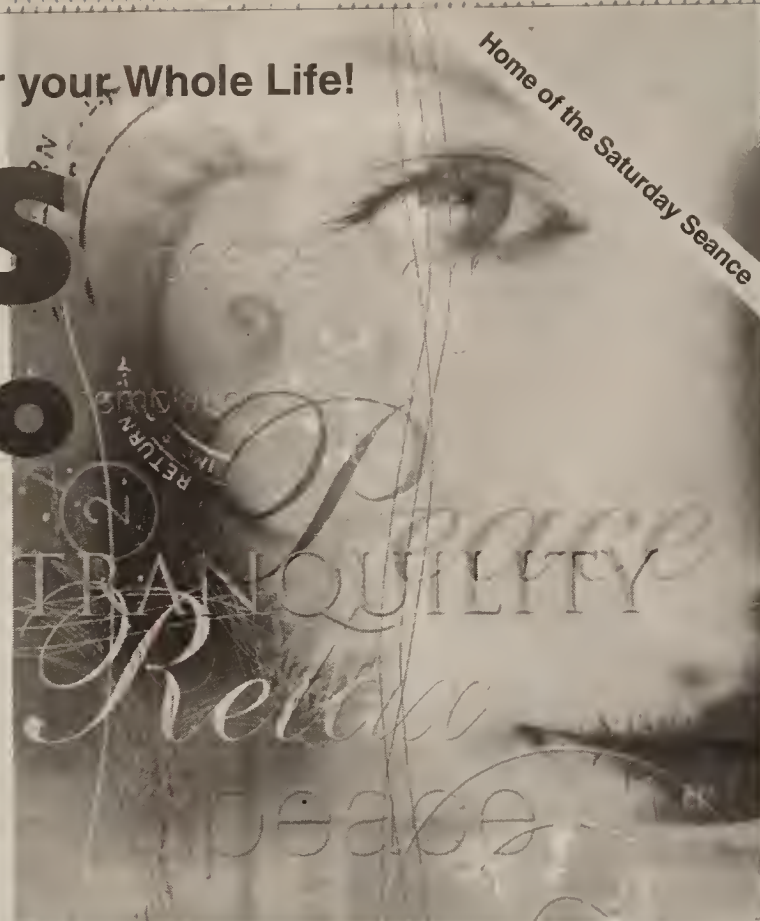
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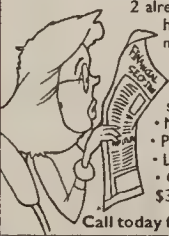

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